musical
COURIER

The Last Days of Chopin

Programs—Heavy or Light?

Composers Who Are "Difficult"

Vronsky & Babin. Duo-Pianists

FEBRUARY 15, 1949
25 cents

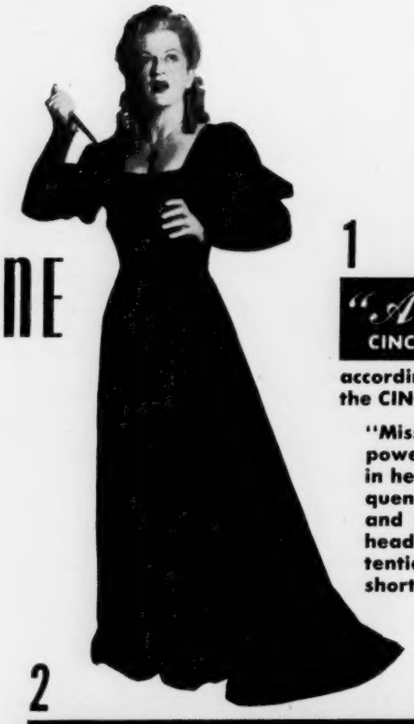
3 TIMES WITHIN 4 MONTHS...

EMBRACING 3 COMPLETELY DIFFERENT PHASES OF THE LYRIC ART...

IN 3 CITIES SPANNING 6000 MILES...

Astrid Varnay

Scores 3 HEADLINE 3 HITS!



1 *"A Knockout"* IN CINCINNATI IN JULY AS SALOME

according to Eleanor Bell, reviewer for the **CINCINNATI POST**, who declared:

> "Miss Varnay, a soprano of lush and powerful equipment, was a knockout in her debut in the role. She was eloquent and lucid and her voice was ripe and round and solid. She used her head along with her pulmonary potentials and the results were little short of sensational."

2 *"Next Door to the Miraculous"* IN SAN FRANCISCO IN OCTOBER AS LA GIOCONDA

according to Alfred Frankenstein, dean of West Coast music critics, who wrote in the **SAN FRANCISCO CHRONICLE:**

> "Here at last is the Italian dramatic soprano of whom American opera has been sorely in need for a very long time. Hers is one of the most silken and beautiful voices in opera and its richness and size are matched by impeccable musicianship, powers of personality and interpretation which are next door to the miraculous."

3 *"One of the Best Ever"* IN LONDON IN NOVEMBER AS ISOLDE

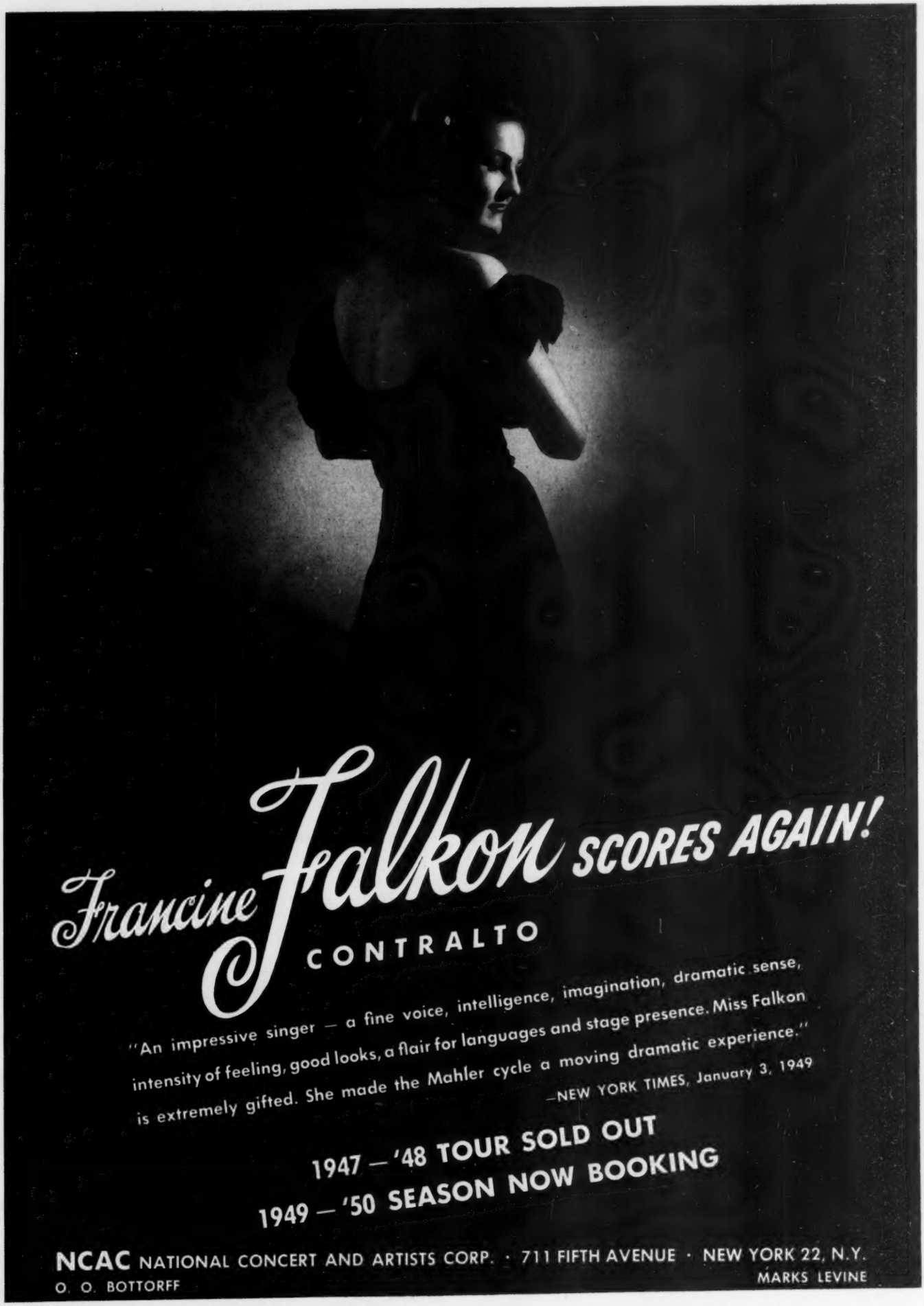
according to Ernest Newman, veteran English music critic regarded as one of the world's outstanding authorities on Wagnerian opera, who said in the **LONDON SUNDAY TIMES:**

> "Miss Varnay's is one of the best sung and best acted Isoldes I have ever seen." (Newman has been active as an opera critic for 43 years!)

NCAC NATIONAL CONCERT AND ARTISTS CORPORATION

MARKS LEVINE O. O. BOTTORFF

711 Fifth Avenue, New York 22, N.Y.


Francine Falkon SCORES AGAIN!
CONTRALTO
"An impressive singer — a fine voice, intelligence, imagination, dramatic sense, intensity of feeling, good looks, a flair for languages and stage presence. Miss Falkon is extremely gifted. She made the Mahler cycle a moving dramatic experience."
—NEW YORK TIMES, January 3, 1949
1947 — '48 TOUR SOLD OUT
1949 — '50 SEASON NOW BOOKING
NCAC NATIONAL CONCERT AND ARTISTS CORP. · 711 FIFTH AVENUE · NEW YORK 22, N.Y.
O. O. BOTTORFF
MARKS LEVINE

NATIONAL CONCERT and ARTISTS CORPORATION

711 FIFTH AVENUE NEW YORK 22, N. Y.

Presents For

SEASON 1949-50

Sopranos

JOSEPHINE ANTOINE
ANN AYARS
MARION BELL
MARTHA BRINEY
*MARILYN COTLOW
ELLABELLE DAVIS
JEAN DICKENSON
DORIS DOREE
ELEN DOSIA
KIRSTEN FLAGSTAD
FLORENCE GEORGE
DUSOLINA GIANNINI
CARMEN GRACIA
UTA GRAF
FRANCES GREER
JOAN HAMMOND
MARY HENDERSON
MARINA KOSHETZ
LOTTE LEHMANN
BRENDA LEWIS
INGE MANSKI
*PATRICE MUNSEL
*HERVA NELLI
JANE PICKENS
CLAUDIA PINZA
*FLORENCE QUARTARARO
GERTRUDE RIBLA
ANNA TURKEL
ASTRID VARNAY

Contraltos

*MARIAN ANDERSON
EULA BEAL
FRANCINE FALKON
HERTA GLAZ
MARGARET HARSHAW
WINIFRED HEIDT

Mezzo-Sopranos

WINIFRED HECKMAN
ROSALIND NADELL
EBE STIGNANI
GLADYS SWARTHOUT
*BLANCHE THEBOM
CLARAMAE TURNER

Guitarist

*ANDRES SEGOVIA

Harpist

CARLOS SALZEDO

Special Attractions

*VIENNA CHOIR BOYS, Sacred, Folk Music and Costume Operettas
*VIENNESE BALLET ENSEMBLE, Dramatic and Humorous Dances
*ORIGINAL DON COSSACK CHORUS and Dancers, Serge Jaroff, Director
*MARIEMMA and her Ensemble, Spain's foremost dancer
FARBMAN SINFONIETTA, HARRY FARBMAN, Musical Director and EDITH SCHILLER, Piano Soloist. 20 Musicians
IVA KITCHELL, America's Number One Dance Satirist
WINIFRED HEIDT, Contralto, and EUGENE CONLEY, Tenor, in Joint Recital
BENNO AND SYLVIA RABINOF, Violin and Piano Duo
NATIONAL MALE QUARTET—Attilio Baggiore, Tenor; Giulio Gari, Tenor; Vernon Saunders, Baritone; Bruce MacKay, Basso
*HARALD KREUTZBERG, Europe's greatest male dancer
FRANCES GREER, Soprano, and BRIAN SULLIVAN, Tenor; two Metropolitan Opera Stars in Joint Recital
BAKALEINIKOFF SINFONIETTA, Vladimir Bakaleinikoff, Conductor. 20 Musicians
BORIS GOLDOVSKY, in a program of "Piano Portraits"
OLGA COELHO, Soprano-Guitarist
VICTOR BORGE, Pianist and Monologist
*RICHARD DYER-BENNET, Twentieth Century Minstrel
*MARGARET WEBSTER'S Shakespeare Company

Baritones

DANIEL DUNO
MACK HARRELL
*ENZO MASCHERINI
ROBERT MERRILL
MARKO ROTHMÜLLER
MARTIAL SINGHER
JOHN CHARLES THOMAS
THOMAS L. THOMAS
HUGH THOMPSON
GIUSEPPE VALDENGO
ROBERT WEEDE
*LAWRENCE WINTERS
FLOYD WORTHINGTON

Bass-Baritones

SALVATORE BACCALONI
FRANK EDWINN
DEZSO ERNSTER
*JEROME HINES
PHILIP KINSMAN
NICOLA MOSCONA
EZIO PINZA
LUBOMIR VICHEGONOV

Tenors

KURT BAUM
MARIO BERINI
GIUSEPPE DI STEFANO
JOHN FEENEY
MIKLOS GAFNI
GIULIO GARI
THOMAS HAYWARD
LUIGI INFANTINO
RAOUL JOBIN
MAX LORENZ
*JAN PEERCE
BRIAN SULLIVAN
RICHARD TUCKER

Ensembles

*FOUR PIANO ENSEMBLE
GRILLER STRING QUARTET
SALZEDO ENSEMBLE
2 Harps, Flute, 'Cello, Piano
*TRIESTE TRIO
Violin, Piano, 'Cello

Cellists

RAYA GARBOUSOVA
JOSEPH SCHUSTER

Duo-Pianists

ARTHUR GOLD and ROBERT FIZDALE
LUBOSHUTZ and NEMENOFF

Violinists

ALTEA ALIMONDA
ARNOLD EIDUS
DEVY ERLIH
LOUIS KAUFMAN
FRITZ KREISLER
NATHAN MILSTEIN
JOHN CREIGHTON MURRAY
*VASA PRIHODA
BENNO RABINOF
RUGGIERO RICCI
AARON ROSAND
MIRIAM SOLOVIEFF
*ISAAC STERN
JOSEPH SZIGETI

Pianists

JACQUES ABRAM
CLAUDIO ARRAU
ABBA BOGIN
ALEXANDER BRAILOWSKY
HARRY DAVIS
ANIA DORFMANN
JOSE ECHANIZ
DOROTHY EUSTIS
LEON FLEISHER
LUKAS FOSS
SIDNEY FOSTER
JULIUS KATCHEN
JACOB LATEINER
SEYMOUR LIPKIN
*MOURA LYMPANY
NIKITA MAGALOFF
FREDERICK MARVIN
*MICHELANGELI
POLDI MILDNER
BENNO MOISEIWITSCH
HORTENSE MONATH
LEONARD PENNARIO
*ARTUR RUBINSTEIN
EDITH SCHILLER
E. ROBERT SCHMITZ
ROSALYN TURECK
BERNHARD WEISER
*SYLVIA ZAREMBA

*By arrangement with S. HUROK

NCAC and S. HUROK: Tour Coordinators for Metropolitan Opera Spring Tour 1949

EXCLUSIVE BOOKING DIRECTION FOR

S. HUROK, HUROK ATTRACTIONS AND HUROK ARTISTS, INC.

FRITZBERG

PIANO RECITAL AT ACADEMY NOTABLE EVENT *(headline)*.

". . . a pianist of outstanding ability . . . his interpretation of a long and musically important program will long be remembered . . . magnificent technique, sound and sensitive musicianship. All genuine music lovers must have quickly taken his technique for granted after his performance of Busoni's transcription ot Bach's gigantic organ Toccata in C major. One of the artist's outstanding qualities was his control over gradations of tone, from a big but never hard or harsh fortissimo, to the most delicate of pianissimo. In plain English and without any reservations, Mr. Fritzberg is a pianist of first-rate quality and it is doing him bare justice to state the fact."

F. B., Honolulu Star-Bulletin, Jan. 1948

•

FRITZBERG BRILLIANT WITH HONOLULU SYMPHONY *(headline)*.

"His musicianship is extraordinary—he has dynamic power that is held under stern discipline . . . plays with a sincerity that is musically intellectual plus sympathetic understanding."

Edna B. Lawson, Honolulu Advertiser, Jan. 1948

•

"There were subtleties of shading and niceties of feeling. . . . Mr. Fritzberg possessed agile, well-trained fingers, and his tone was capable of power, as well as delicacy, without losing quality."

Noel Strauss, New York Times

"Mr. Fritzberg possesses a facile and brilliant technique characteristic of the Lhevinne training. It is seldom one hears a pianist with his speed and brilliance." **Eleanor Shaw, N. Y. Rep. for Spokane Spokesman's Review**

"Mr. Fritzberg delivered the solo part of the Tschaikowsky B flat minor Concerto with brilliance and authority." **F.B., St. Paul Pioneer-Press**

"Fritzberg has a spectacular technique grounded always in thoroughgoing taste and intelligence. . . . Remarkable coordination of mind and muscle, and an imperturbable poise bespeaking complete command of the situation." **John K. Sherman, Minneapolis Star-Journal**

"In a varied and difficult program, Mr. Fritzberg proved himself an artist of the first rank." **Post-Bulletin, Rochester, Minnesota**

"In his opening number, Brahms' Variations on a Theme by Handel, Mr. Fritzberg quickly established his right to an important place among pianists of the nation . . . left no doubt of the player's musical and intellectual stature." **J. Tillett, Fort Worth Star-Telegram**

Personal Representatives

Western: FRANCES OLSON, 578 62nd Street, Oakland, Calif.
Mid-West: MARGUERITE E. HOFFMANN, 4250 First Ave. South, Minneapolis 9, Minn.
Eastern: BEN STENCHFIELD, 159 East 49th Street, New York 17, N. Y.

TENNESSEE PENNSYLVANIA OREGON KANSAS NEW YORK
NORTH DAKOTA MICHIGAN
IDAHO RHODE ISLAND WASHINGTON VERMONT
ARKANSAS
WEST VIRGINIA NEVADA
SOUTH CAROLINA
CALIFORNIA
MISSOURI FLORIDA
WISCONSIN WYOMING
NEBRASKA VIRGINIA
INDIANA UTAH
MONTANA
OHIO IOWA
KENTUCKY TEXAS ALABAMA
NEW HAMPSHIRE
CONNECTICUT MASSACHUSETTS
LOUISIANA COLORADO MISSISSIPPI DELAWARE
SOUTH DAKOTA GEORGIA ARIZONA OKLAHOMA
NEW MEXICO NEW JERSEY MAINE
NORTH CAROLINA MARYLAND MINNESOTA ILLINOIS

FOUNDED IN 1921

for the
Betterment of
Music in America

CIVIC MUSIC

now enters its
28th consecutive year
of rich attainments under

THE ORIGINAL ORGANIZED AUDIENCE PLAN

which guarantees
Civic Music Associations
everywhere the appearance
(without deficit) of the
finest musical talent
available year after year.

●

CIVIC CONCERT SERVICE, INC.

711 Fifth Avenue,
New York 22, N. Y.

105 West Adams Street
Chicago 3, Illinois

AGAIN— Beverly SOMACH ASTOUNDS NEW YORK CRITICS

"BEVERLY SOMACH SCORES IN RECITAL"

Violinist, 13, Who Made Debut Here Last Year, Performs an Exacting Program

Beverly Somach, extraordinarily gifted 13-year-old violinist of this city, gave a recital last night at Town Hall. In an extremely exacting program, the young artist made a profound impression by the remarkable maturity of her interpretations, her innate musicality and technical proficiency.

Modest, poised and secure, Miss Somach put self in the background and concerned herself solely with conveying the message of the compositions she performed. Blessed with a rich temperament, imagination and unusual sensitivity, she invested her work with a depth of feeling, wealth of color and dynamic variety, surprising for so young a player.

When Miss Somach made her local debut last year, she displayed unusual promise. Since then, her mastery of the mechanics of the violin has grown by leaps and bounds.

Handel Sonata Heard

The schedule she presented started off with Handel's Sonata, No. 4, in D major. This familiar masterpiece was played in an arrangement by Michel Gusikoff, in which the solo violin was supported by an ensemble composed of a flute, two violins, viola, 'cello and double bass. The transcription was skillful, effective and completely Handelian, providing an orchestral-like accompaniment, but leaving the solo part in sufficiently high relief.

Miss Somach's reading of this sonata made known the grasp of style, penetrating insight into the meaning of the music, subtle molding of phrase and deft application of nuances and shading, which characterized all of her offerings. The opening Adagio and the Larghetto were eloquently expressive and delivered with nobility, warmth and genuine poetry. The fugal Allegro and the finale were as notable for precision and fire, in a decidedly comprehending and communicative account of the opus, throughout which the assisting musicians furnished excellent support.

With Brooks Smith at the keyboard, Miss Somach gave an equally persuasive and knowing account of the Sonata, No. 2, of Milhaud, being as successful in capturing its changing moods as in realizing the refined Gallic nature of the four movements.

Good in Bach "Chaconne"

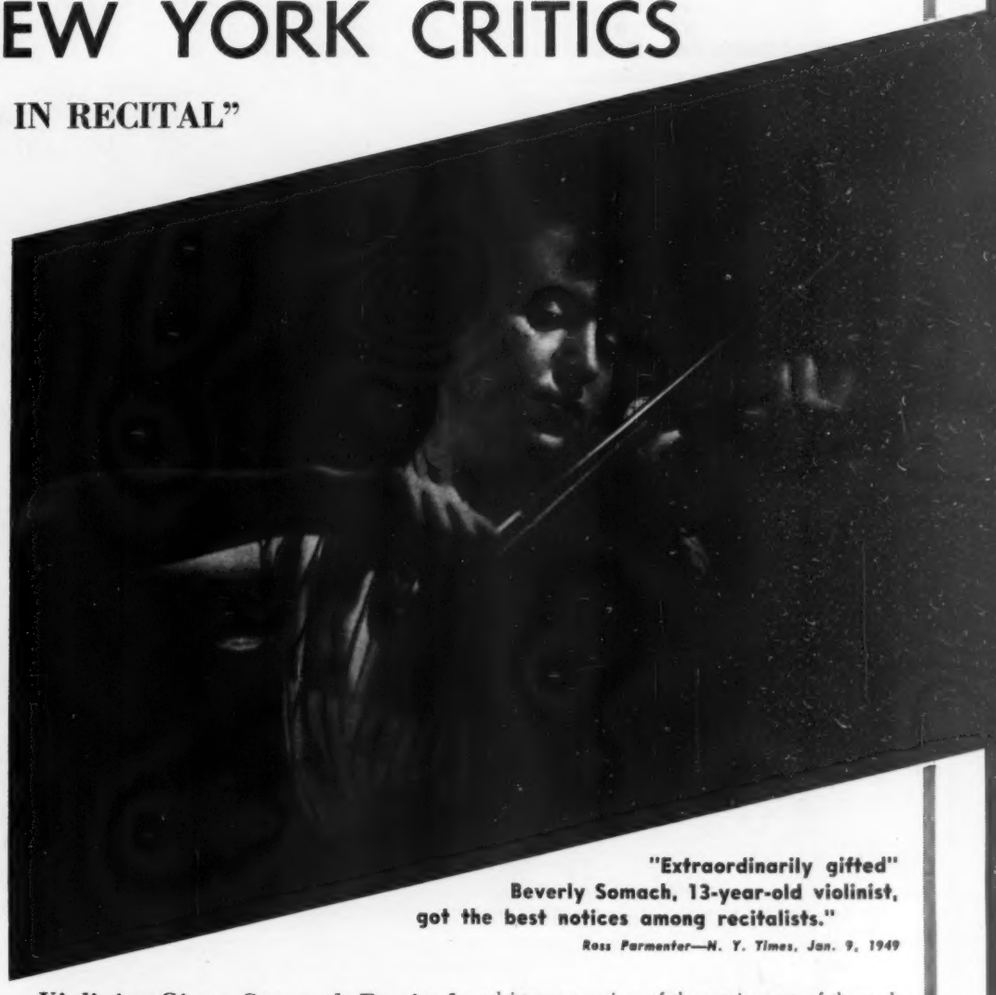
The Bach "Chaconne," which followed, was an altogether noteworthy achievement, and one certainly not awaited from so youthful a musician. Far more than most older interpreters of this difficult composition, Miss Somach managed to make each of the many variations hold the interest because of the wide range of contrasts in emotion, tinting and dynamics brought to them.

The work, as an entity, was finely planned from the architectural standpoint, the big climaxes being filled with power and vitality, while the variants demanding grace, tenderness or intensity, were unfailingly impressive. Moreover, the interpretation of the work was far above the average in its rhythmic firmness, elasticity of bowing and fine gradations of sound.

Miss Somach was as assured and musicianly in her virtuosic performance of Vieuxtemps' Concerto, No. 4, in D minor. The Introduction, with its purity of tone and the vividly contrasted treatment of its lyric and dramatic elements; the Adagio, with its masterly treatment of cantilena and the Scherzo with its crisp articulation and agile bowing, deserved only the highest praise.

The artist was to be congratulated not only for her bravura handling of this display piece, but for her full understanding of its romantic nature, and like all else she played, this was a manifestation of talents of such a high order that one may well expect Miss Somach to become a leading violinist of her time before many years have gone by.

NOEL STRAUS, N. Y. Times, Jan. 1, 1949



"Extraordinarily gifted"
Beverly Somach, 13-year-old violinist, got the best notices among recitalists."

Ross Parmenter—N. Y. Times, Jan. 9, 1949

Violinist Gives Second Recital in 13 Months at Town Hall

Increasing a promising impression made in a previous appearance thirteen months ago, Beverly Somach gave her second New York recital last night in Town Hall, and displayed a talent which was remarkable for a violinist of thirteen years. This was apparent not only in her technical accomplishments, but in her interpretative musicianship, which was that of a discerning young artist rather than of a gifted child.

The principal items in the program, Handel's Sonata in D major; Darius Milhaud's second Sonata, the Bach Chaconne and Vieuxtemps' Concerto in D minor, called for an understanding of various styles and atmospheres, and this understanding was realized to a noteworthy degree. The Handel Sonata was presented in an arrangement by Michel Gusikoff, with an assisting ensemble of a flute and six strings. In this form, the sonata became a chamber concerto, and received a sympathetic and well proportioned performance; the soloist was conscious of the requirements of the work as a whole.

In the matter of tone . . . the quality was appealing and consistently musical; the volume in the Handel and Milhaud works was moderate but quite sufficient, while the tone became more outspoken in the Chaconne and the Vieuxtemps concerto. It gave an impression of diversity of color, adaptability to stylistic and expressive demands. Milhaud's melodious sonata, composed over thirty years ago, had a sensitive and persuasive performance, in which Brooks Smith played the piano part sympathetically. The Bach Chaconne was particularly notable from an interpretative point of view; the young violinist played it as appealing music, rather than as an exacting technical task, with unusual understanding of style.

Taste and discernment could also be noticed in the familiar concerto; the element of bravura was effectively in evidence in the finale, and the performance realized the romanticism of the music without bordering on sentimentality.

FRANCIS D. PERKINS—N. Y. Herald-Tribune, Jan. 1, 1949

Pers. Rep. — ANTHONY H. BATTISTA, 235 West 71st Street, New York City — ENdicott 2-1145

CRITICS and AUDIENCES *ACCLAIM*

Eva DE LUCA

AMERICAN LYRIC SOPRANO

MIMI

(Lyric Opera Association, Inc.)

"Miss De Luca is a young singer of recognized talents, and her Mimi did nothing to dim her earlier laurels. She was dramatically appealing, disclosed ample vocal resources in the high spots, and her singing was particularly warm and tender at half voice. Furthermore, Miss De Luca sings musically—a compliment which when offered to an opera singer is by no means as small a tribute as it might seem."

—*Edwin H. Schloss, Phila. Inquirer, Nov. 18, 1948*

CIO CIO SAN

(Lyric Opera Association, Inc.)

"EVA DE LUCA SCORES"

"Eva De Luca, young Baltimore soprano, handled the taxing titular role with the histrionic and vocal aplomb of a veteran. With her dignified and finely restrained interpretation, she held her own in a company which boasted the talents of stars of the Metropolitan."

—*Max Wiener, Newark Evening News, Oct. 12, 1948*

(Lyric Opera Association, Inc.)

"Eva De Luca, with her big eyes and charming smile, was an appealing Cio Cio San, stressing the childlike bewilderment of the little Japanese, rather than an intensely dramatic interpretation of the role."

"Miss De Luca's voice is fresh and excellently resonated and projected."

—*Max de Schauensee, Phila. Eve. Bulletin, Oct. 14, 1948*

(Lyric Opera Association, Inc.)

"Miss De Luca was an affecting Cio Cio San vocally and dramatically."

—*Edwin H. Schloss, Phila. Inquirer, Oct. 14, 1948*

(Lyric Opera Association, Inc.)

("The title role was sung by Eva De Luca, young Baltimore Soprano). Miss De Luca is a petite and beguiling Butterfly. She has a beautiful pianissimo and controls it well. Her acting is all that can be asked for."

—*Pitts C. Carter, Phila. Daily News, Oct. 14, 1948*

(Philadelphia La Scala Opera Co.)

"Miss De Luca gave a carefully studied and appealing impersonation, and her voice was clear and true." —*H. A. F. Penniman, Baltimore News-Post, Jan. 10, 1948*

(Philadelphia La Scala Opera Co.)

"Miss De Luca is pretty and her costumes were handsome. She sang with taste, phrasing in a graceful manner, and produced sweet tones."

—*Weldon Wallace, The Baltimore Sun, Jan. 10, 1948*

VIOLETTA *(Lyric Opera Association, Inc.)*

"Eva De Luca carried off the major role of Violetta with dramatic as well as vocal conviction. She is certainly on a par with most Metropolitan Stars in creating a believable and persuasive Violetta." —*Milton Berliner, Washington Daily News, Aug. 6, 1948*

(Lyric Opera Association, Inc.)

"Eva De Luca, (who sang the part of Violetta), was a young and charming figure in her elaborate costumes. Her voice is pure and flexible, and sweet in quality. She sang the "Ah fors'e lui" aria with an easy production that gained power on the high tones. The scene with Germont was one of the best for emotional projection, and her acting throughout had sincerity and freedom." —*Alice Eversman, Washington Star, Aug. 6, 1948*

(Lyric Opera Association, Inc.)

"DE LUCA SCORES AGAIN IN ROLE OF VIOLETTA"

"Eva De Luca again appeared as Violetta, singing the taxing role with even greater effectiveness. The young soprano's voice was warm and persuasive. Dramatically she handled herself well, particularly in the deathbed scene, which is so apt to get out of hand."

—*Milton Berliner, Wash. Daily News, Aug. 14, 1948*

(Lyric Opera Association, Inc.)

"Eva De Luca (again) sang the role of Violetta. She was in excellent voice and won the fans' applause again and again with her light-hearted yet emotional portrayal of Dumas' tragic heroine. Her 'Sempre Libera' was one of the most thrilling moments of the opera."

—*Emily West Belser, Wash. Times Herald, Aug. 14, 1948*

(Philadelphia La Scala Opera Co.)

"Miss De Luca's Violetta is a most successful impersonation. Her voice is well-resonated from top to bottom, and it is used with considerable regard for some of the finer nuances of vocal art."

—*Max de Schauensee, Phila. Eve. Bulletin, June 2, 1948*

(Lyric Opera Association, Inc.)

"Eva De Luca as Violetta (was handsomely costumed) and sang the role with fine feeling for its dramatic possibilities. Her voice is capable of much color, and her high C's were exciting in their impact." —*Paul Hume, Washington Post, Aug. 6, 1948*

Now Booking Season 1949-50

ARNOLD PISANI — Personal Representative — 119 West 57th Street, New York City, 19

Serkin

CONCERT MANAGEMENT JUDSON, O'NEILL & JUDD, INC.

Division: Columbia Artists Management Inc., 113 West 57th Street, New York 19, N.Y.

Columbia Masterworks Records *Steinway Piano*

HORTENSE

MONATH

"THIS WAS PERFECTION"

—Irving Kolodin, NEW YORK SUN, Dec. 6, 1948

A Record of Achievement!

JUNE 1948 to JANUARY 1949

WITH ORCHESTRAS

Chicago Symphony Orchestra
Mozart Piano Concerto in C major, K. 467

Cleveland Orchestra
Schumann Piano Concerto in A minor

New York Philharmonic-Symphony
Mozart Piano Concerto in C major, K. 467

Orchestre de la Suisse Romande of Geneva
Beethoven Piano Concerto No. 1 in C major

IN RECITAL

Engaged for twelve concerts in France, Switzerland, British and American Zones of Germany, and Holland

CHAMBER MUSIC

New Friends of Music, New York
Two Appearances

Guest Artist, Fine Arts Quartet, Chicago
Two Appearances

Steinway Piano

NCAC

NATIONAL CONCERT AND ARTISTS CORPORATION · 711 FIFTH AVE. · N.Y. 22, N.Y.

O. O. BOTTORFF — Personal Representative: HERBERT BARRETT — MARKS LEVINE

Mary Bothwell

SOPRANO

CONCERT ★ OPERA ★ RADIO

Exclusive Management: ANNIE FRIEDBERG, 251 West 57th Street, New York City 19

Bartlett AND Robertson

Internationally Famous

PIANO DUO

Rolling Along

TO 81 ENGAGEMENTS

★
Columbia Masterworks Records
★

Your piano problem solved . .
Bartlett and Robertson travel by car and trailer, bringing their own carefully chosen Steinway grand pianos with them. A Bartlett-Robertson two-piano recital means two great artists playing two great instruments.

European Tour First Half of Next Season
AVAILABLE HERE BEGINNING
JANUARY 1, 1950

Management: JUDSON, O'NEILL & JUDD, Inc.
Division of Columbia Artists Management, Inc.
113 West 57th Street New York 19, N. Y.

THREE LEADING ESTABLISHED DANCE ATTRACTIONS

Transcontinental Tours, Season 1949-50

RETURN of

ROSARIO and ANTONIO

World's Greatest Spanish Dance Team assisted by guitarist and piano

OPENING IN FALL IN NORTHWEST

PLANNED ROUTE

WEEK of		
OCT.	3	BRITISH COLUMBIA
	10	WASHINGTON
	17	OREGON
	24	NORTHERN CALIFORNIA
	31	SOUTHERN CALIFORNIA
NOV.	7	SOUTHERN CALIFORNIA
	14	ARIZONA, NEW MEXICO, COLORADO
	22	TEXAS
	28	ARKANSAS, LOUISIANA, MISSISSIPPI
DEC.	5	ALABAMA, GEORGIA
	12	NORTH & SOUTH CAROLINA, VIRGINIA

DATES in New York City area; Pennsylvania, near Philadelphia; or New England after first of year.

SLAVENSKA and Her Ballet Variante

Transcontinental Tour of the Favored Ballerina and her young and exciting troup

Because Mme. Slavenska will again guest star with the Ballet Russe De Monte Carlo in New York and Chicago there will be no FALL TOUR.

OPENING IN EAST, JANUARY 1950

PLANNED ROUTE

WEEK of		
JAN.	9	NEW YORK, PENNSYLVANIA
	16	NEW YORK
	23	QUEBEC
	30	ONTARIO
FEB.	6	MICHIGAN
	13	OHIO, INDIANA
	20	ILLINOIS
	27	WISCONSIN
MAR.	6	MINNESOTA
	13	NORTH & SOUTH DAKOTA
	20	MONTANA
	27	WASHINGTON, OREGON
APR.	3	(Holy Week) return to CALIFORNIA
	10	SOUTHERN CALIFORNIA

MATA and HARI COMPANY

2nd Transcontinental Tour of Hilarious Dance Satirists and their talented supporting cast

OPENING IN JAN. 1950 IN NORTHWEST

PLANNED ROUTE

WEEK of		
JAN.	9	WASHINGTON
	16	OREGON
	23	NORTHERN CALIFORNIA
	30	SOUTHERN CALIFORNIA
FEB.	6	SOUTHERN CALIFORNIA
	13	ARIZONA, NEW MEXICO
	20	TEXAS
	27	TEXAS
MAR.	6	OKLAHOMA, KANSAS
	13	IOWA, MISSOURI
	20	CHICAGO AREA
	27	OHIO
APR.	3	(Holy Week) return to NEW YORK
	10	PENNSYLVANIA AREA
	17	NEW ENGLAND, Etc.

Managers and Clubs Desiring a Dance Number Are Invited to Consult This Schedule and Wire for Reservations

COPPICUS & SCHANG, INC.

Division of Columbia Artists Management, Inc.

113 WEST 57th STREET **NEW YORK 19, N. Y.**

MIKLOS

GAFNI

TENOR

The New York Times.
FEBRUARY 9, 1947
"A PHENOMENAL VOICE"

NEW YORK Herald Tribune
FEBRUARY 9, 1947
"the most purely beautiful tenor voice this reporter has heard in years."

PM
FEBRUARY 12, 1947
"A HUNGARIAN CARUSO"

"STUNNED THE CRITICS"
"COMPARED WITH THE GREATEST OF THE DAY"—LIFE MAGAZINE

ALBANY, N. Y.
"It is one of the great voices of the world today." —Times Union

TORONTO
"GLORIOUS VOICE OF HUNGARIAN IS REVELATION" (headline). —Evening Telegram

SAN FRANCISCO
"HUNGARIAN TENOR GETS OVATION" (headline). "A great magnificent voice." —Call-Bulletin

WINNIPEG
"GAFNI CAPTURES AUDIENCE" (headline). "The most thrilling tenor voice heard by writer since Gigli." —Free Press

SALT LAKE CITY
"AUDIENCE CHEERS NEW TENOR" (headline). "One of the greatest voices of this generation.

WASHINGTON
"HUNGARIAN TENOR PROVES VOICE OF BEAUTY, POWER" (headline). "Miklos Gafni is the voice of his generation." —Times Herald

CLEVELAND
"He is possessed of a most extraordinary voice." —Cleveland Press

PHILADELPHIA
"A superlative fine voice." —Phila. Evening Bulletin

LOS ANGELES
"MIKLOS GAFNI ACCLAIMED" (headline). "One of the outstanding tenors of our day." —L. A. Herald Express

MONTREAL
". . . his voice is as magnificent as the last time we heard him . . . he can become one of the great singers of this age."
—The Standard, Oct. 30, 1948

SOUTH BEND, IND.
". . . His tones are as pure and smooth as honey pouring out of a pitcher . . . he literally brought the house down."
—The South Bend Tribune, Jan. 10, 1949

ORLANDO, FLA.
". . . Swaying his listeners as few singers in the history of Orlando concerts have ever done . . . genius in weaving the pattern of vocal magic." —Orlando Morning Herald, Jan. 29, 1949

MOTION PICTURES:
"A VOICE IS BORN" *(Life Story of Miklos Gafni, featuring Gafni)* RECEIVED ACADEMY OF MOTION PICTURE ARTS AND SCIENCES 1948 AWARD OF MERIT.

Conquered 3 continents in less than a year

"A VOICE LIKE GAFNI'S IS BORN ONLY ONCE IN A HUNDRED YEARS."
—NEPSZAVA, BUDAPEST, HUNGARY

Two Triumphant Concert Tours in Australia and New Zealand, 1947-1948

SYDNEY: "Gafni has captured the imagination and acclaim of the Australian music lover."—DAILY TELEGRAPH
MELBOURNE: "The most remarkable ovation that ever shook the staid walls of the Town Hall during a concert."—MELBOURNE HERALD
BRISBANE: "The possessor of a voice such as given only to a few in any generation."—COURIER-MAIL

RADIO • TELEVISION • COLUMBIA RECORDS

NCAC NATIONAL CONCERT AND ARTISTS CORPORATION
711 Fifth Avenue • New York 22, N. Y.

PERSONAL REPRESENTATIVE: EUGENE J. LANG, 1776 Broadway, New York, N. Y.

NEW YORK CRITICS
Offer A

SIGNIFICANT TRIBUTE

to

Louis KAUFMAN
at CARNEGIE HALL

CURRENT TOUR
Includes
Long Beach, California
Santa Barbara, California
SAN BERNARDINO SYMPHONY
Belmont, California
Spokane, Washington
Temple Sholem Series, Chicago
CHICAGO SYMPHONY ORCHESTRA
Carnegie Hall, New York
WESTSHORE SYMPHONY
Grand Haven, Michigan
Muskegon, Michigan
Wheaton College
St. Cloud, Minnesota
Keokuk, Iowa
Carnegie, Pennsylvania
Meadville, Pennsylvania
TRENTON SYMPHONY ORCHESTRA
YMHA SYMPHONY, NEW YORK
NIES-BERGER CHAMBER ORCHESTRA
(Town Hall, New York)
Mansfield, Ohio
South Bend, Indiana
Stevens Point, Wisconsin
Oelwein, Iowa
Mobile, Alabama
Athens, Georgia
Gainesville, Georgia
Dalton, Georgia
OKLAHOMA CITY SYMPHONY
Mexico, Missouri
HONOLULU SYMPHONY ORCHESTRA

NEW YORK TIMES Dec. 11, 1948. "Louis Kaufman, violinist, gave a recital last night at Carnegie Hall. As usual the modest, sincere artist had arranged an **unhackneyed list of offerings which he performed with taste, insight and sound musicianship. Mr. Kaufman's characteristically sensuous tone was always pure and sensitive** in sustained music. The Largo of Tartini at the start of the evening was **soulfully delivered, finely phrased and tonally immaculate. Every phrase was deftly molded in a reading which, while duly colorful and poetic, never overstepped the bounds of classical restraint.** Bach's unaccompanied sonata in G minor, the other eighteenth century contribution on the schedule **could be praised for the imaginative and noble treatment of the adagio division,** as well as the **technically secure, dexterously-bowed account of the final Presto which was admirable in all respects. Mr. Kaufman proved at his peak in the Khachaturian concerto, in which the technical difficulties were easily conquered and the tone remained unsullied."**
—Noel Strauss

NEW YORK SUN. "Kaufman excelled in Aram Khachaturian's violin concerto. Let the record merely state that **Kaufman did wonders with its glitter."**
—R. G.

NEW YORK STAR. "Always an enterprising program-maker, Mr. Kaufman, with his assisting pianist Erich Itor Kahn, gave a **mettlesome and rewarding hearing** to Francis Poulenc's sonata in memory of the Spanish poet Lorca and also introducing Harold Triggs amiably melodious, "Lament and Flight of the Fair Maid of Samarkand." Here and in his playing of the Bach unaccompanied sonata in G minor, Mr. Kaufman's **technical virtuosity, reliable tone and sound musicianship brought warm applause from his audience."**
—Robert Hague

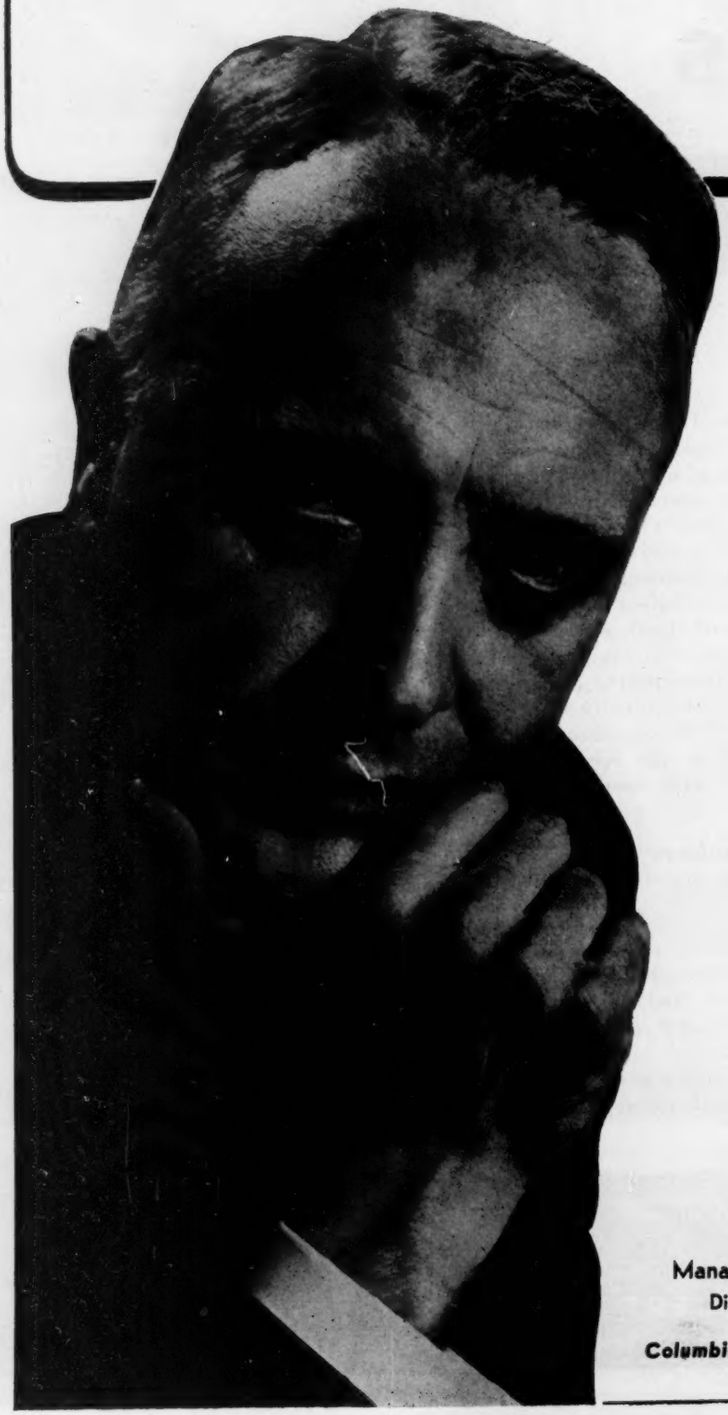
RECENT KAUFMAN RECORDS

*Listed by Howard Taubman in the New York Times, Dec. 26, 1948 "RECORDS: YEAR'S BEST. A listing of music and performances that took high rank in 1948."

Concert Management:
NATIONAL CONCERT and ARTISTS CORP.
O. O. BOTTORFF, President 711 Fifth Avenue, New York 22, N. Y. MARKS LEVINE, Board Chairman

CASADESUS

Available next season
November, 1949 to
March, 1950



Current Appearances With Orchestras

Include:

New York Philharmonic-Symphony
(14th consecutive season)

Chicago Symphony
(Eighth season)

San Francisco Symphony

Baltimore Symphony

Pittsburgh Symphony

Montreal Symphony
(Soloist with Gaby Casadesus in Mozart Concerto for Two Pianos; also in his own Concerto for Piano and Orchestra)

Telephone Hour Broadcast

Management: JUDSON, O'NEILL AND JUDD, INC.
Division: COLUMBIA ARTISTS MANAGEMENT, INC.

Columbia Masterworks Records • ***Steinway Piano***

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 WEST 57TH STREET, NEW YORK 19, N. Y.

Telephone CIrcle 7-4500 Cable Address: Musicurier

GRACE NYLEN, President-General Manager

MRS. ALVIN L. SCHMOEGER, Vice President-Treasurer

•

MANAGING EDITOR, R. M. KERR

ASSOCIATE EDITORS

MARY CRAIG, RENE DEVRIES, ROSALYN KROKOVER, MARY STOLTZFUS WILLIAM A. TAYLOR, RADIO; HENRY W. LEVINGER, FOREIGN

CONTRIBUTING EDITORS

HAROLD C. SCHONBERG, LEON CARSON, BERNICE FROST, HENRY HARRIS SCOTT J. SAUNDERS, PRODUCTION; DOROTHY BERSIN, PUBLICITY

CHICAGO HEADQUARTERS:
René Devries and Dosha Dowdy,
220 S. Michigan Ave., Chicago 4, Ill. Phone, Harrison 7-6110

PACIFIC COAST:
LOS ANGELES-HOLLYWOOD AREA: C. Sharpless Hickman, 701 Ocean Ave., Santa Monica, Calif. Santa Monica 44511
SAN FRANCISCO BAY AREA: Mrs. Francis H. Redewill, 1675 Euclid Avenue, Berkeley 9, Calif. Phone. TH. 3-10760

NEW ENGLAND:
Jules Wolffers, 256 Huntington Ave., Boston 15, Mass.
Business Representative
Harriette Wolffers, 197 Commonwealth Ave., Boston 16, Mass. Phone, CO. 6-6905

CANADA:
Joseph A. Whitmore, 35-10 Adelaide St., E., Toronto 1, Ont.

LATIN AMERICA:
RIO DE JANEIRO: Mme. Ceicao De Barros Barreto, Avenida Atlantica 1054, Copacabana;
Oscar Arany, Business Representative, Caixa Postal 5426
BUENOS AIRES: Jorge M. White, Paraguay 1207
MEXICO CITY: Verna Carleton Millan, Avenida Vera Cruz 69
HAVANA: Huberto de Blanck, Avenida Bolivar, 213

LONDON, ENGLAND: Arthur Notcutt, British Representative, 32 Maresfield Gardens, Hampstead, London N. W. 3.
AUSTRALIA: Dr. Alphons Silbermann, 87 Ocean St., Woolahra, Sydney, N. S. W.
AUSTRIA: Dr. Erwin Mittag, Franziskanerplatz 1, Vienna 1.
BELGIUM: Francis De Bourguignon, 103 Rue General Leman, Brussels.
FRANCE: Suzanne Demarquez, rue de Madrid 25, Paris VIII.
GERMANY: Erwin Kroll, Laubacherstrasse 14, Berlin-Friedenau.
HUNGARY: Frederic Sandor, Kresz Géza-utca 17, Budapest V.
ITALY: Mrs. Mary Tibaldi Chiesa, Piazza Volontari, 4, Milan.
NETHERLANDS: Frits R. Noske, van Imhoffstraat 7, The Hague.
ISRAEL: Dr. Peter Gradenwitz, POB 6011, Tel-Aviv.
RUSSIA: Daniel Zhitomirsky, c/o Voks, Moscow.
SWITZERLAND: Georges Bernand, 11 Rue Emile Jung, Geneva.

Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 25 cents at Newsstands. Back numbers, 30 cents.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

NEW YORK FEBRUARY 15, 1949 No. 3185

IN THIS ISSUE

Johnson's Resignation: An Editorial 17
Facing the Music: Delacroix and Chopin
By Harold C. Schonberg 18, 19
Paris Opéra Stages Delvincourt Ballet
By Suzanne Demarquez 20
Berlin Has Premiere of Egk's Opera Circe
By Erwin Kroll 20, 21
Program-Making: "Heavy" or "Light"?—
A Symposium 22
"Challenging Compositions": As Seen by Artists . . 23
Philadelphia: Premieres Mark Curtis Anniversary
By Samuel A. Singer 24
Local Music Managers Unite to Fight Costs
By James G. Deane 24
Boston: Three Guest Conductors Bring Novelties
By Jules Wolffers 25
The Dance: Forecasts and Postscripts
By Rosalyn Krokover 26, 27
Pickup Chatter: Reviews of New Recordings . . 28, 47
Radio, Television: By William A. Taylor 29
Silhouettes: Kurt Baum and Margaret Truman
Interviewed: By Mary Craig 30
The Choir Corner: A New Book on Conducting;
Notes: By Leon Carson 31
Chicago: Traditions of Past Live Today
By Dosha Dowdy 32, 33
Los Angeles: New Operatic Hearings
By C. Sharpless Hickman 34
New York Concerts:
Premieres and Debuts 35, 36, 37, 38, 39
Metropolitan Opera; Salome with Reiner
and Welitsch 42, 43
New Publications . . 46, 47; Schools and Studios . . 49, 50

Johnson to Leave Metropolitan

The news was not wholly unexpected that Edward Johnson will relinquish his post as General Manager of the Metropolitan Opera in the Spring of 1950, following another season to be planned especially in his honor, as announced on Jan. 30 by Charles M. Spofford, president of the association, and George A. Sloan, chairman of the board of directors. However, it disposed of rumors that Mr. Johnson would take his departure at the end of the present season. Messrs. Sloan and Spofford prevailed on him to assume "the responsibility of planning and directing the new season only with difficulty," according to the announcement.

"In view of the repeated requests made by Mr. Johnson since 1945 to be relieved of his managerial duties," the statement continued, "the board of directors has now reluctantly agreed to accept his resignation at the conclusion of the 1949-50 season, with the understanding that he will continue as an active member of the board."

As this issue went to press, the Metropolitan announced a public campaign to raise $250,000. to assure the 1949-50 season.

Period of Transition?

The Metropolitan has seemed in recent years to be in a period of transition, but toward what was not so clear. A cautious financial policy, in force since the end of Gatti-Casazza's regime in 1935, was dictated by stern necessity. Some serious obstacles were overcome successfully, such as the slump of the depression period, when the old stockholders rebelled at making former contributions and the opera was saved by public subscription: and later, when the house was purchased and renovated with another public fund of a million dollars. It was said that the policy to hew to the line closely in producing the more popular operas was made necessary by the financial situation. The war also cut off the usual supply of new artists from Europe. While the casts were not always brilliant *in toto*, there was an opportunity for the development of many new American talents. Last season there was a certain loosening of the purse strings, the Ring cycle was remounted with the aid of a $125,000 contribution from the Opera Guild, and Britten's Peter Grimes was introduced. In view of the greatly rising costs of opera production (which almost prevented the present season) it is not surprising that, with a total income last season of $3,024,688, expenses increased by more than $589,000 and there was a deficit of some $233,257 for 1947-48.

"Greater Stability" Sought

Regarding the future, Mr. Spofford in his recent annual report made several rather cryptic remarks that had to do with a desire for greater stability for the opera. He said:

"The financial results of the 1947-48 season point up a condition which is not peculiar to the Metropolitan but which is shared by nonprofit musical organizations throughout the country. Rising costs coupled with ceilings on income which have become virtually fixed are producing deficits which within reason can be temporarily provided for. However, this situation denies to these organizations, which should be firmly established in our cultural life, the stability necessary to enable them to develop adequate plans for the future. This problem as it affects the Metropolitan is having the careful study of the Board of Directors and others interested in the continued life and usefulness of the institution. There is no easy or quick solution. I believe, however, that over a period solutions will be found."

Whether these "solutions" will include a possible purchase of a new house or extensive renovation of the present one, hinted as alternate possibilities in a recent statement by Mr. Sloan, is an interesting conjecture. It is certain that greater seating capacity would provide opportunities for augmented income—one excellent way of overcoming deficits, providing the productions are of a sort to attract ever-increasing audiences.

GUEST BATON FIGURE

COMING TO CHICAGO . . . Rafael Kubelik, 34-year-old Czech conductor and son of the violin virtuoso, Jan Kubelik, will make his American debut at the end of October, in a series of concerts as guest leader of the Chicago Symphony. Until the present summer permanent conductor of the Czech Philharmonic, he has appeared in recent seasons as guest in London, Paris, Brussels, Rome, Copenhagen, Zurich, Milan, Florence, Stockholm, and Amsterdam, and has been re-engaged to lead the Amsterdam Concertgebouw Orchestra again for three months in January, 1950. His wife, the violinist Ludmila Bertlova, and their ten-year-old son Martin will accompany him to America.

Music on the "Money Back" Plan

"Satisfaction Guaranteed or Your Money Back" was the unique offer made to new subscribers of the Charleston (W.Va.) Symphony Orchestra this fall in order to prove Conductor Antonio Modarelli's thesis that "nearly everyone will like fine music if they will just give themselves a chance." In cooperation with the Charleston Gazette, the offer was made in a front page box. New subscribers were instructed to fill out an accompanying coupon and send a $2 payment on their season tickets. If after attending the first concert, they were not satisfied they could apply at the box office for the return of the money. If they retained the tickets, they would be billed for the balance due, $5.50.

Mrs. Helen M. Thompson, the orchestra's executive secretary, reports that not a single person among the many who took advantage of the offer applied for a refund. It is significant that good music serves as its own best salesman when people are brought under its beneficent sway.

ON THE COVER

The noted two-piano team of Vronsky and Babin, now engaged in their annual American concert tour, will return to Europe this summer for festival engagements there.

Vitya Vronsky and Victor Babin make up one of the world's most celebrated musical teams: their programs and their artistry command a world-wide public. Mr. Babin is also a composer of note, and many other renowned artists play and sing his compositions.

In private life, Mr. and Mrs. Babin, they have been responsible for the establishment of a music colony near Santa Fe, N. M. Their villa there, aptly called "Rancho Piano," is the gathering place and inspirational headquarters for many of these musicians.

Vronsky and Babin have been chosen by the National Federation of Music Clubs to present the opening concerts at their biennial convention which opens in Dallas, Tex., March 28. (Portrait (c) by Karsh.)

Vol. CXXXIX, No. 4
Whole No. 3185

MUSICAL COURIER. Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

February 15, 1949
Seventieth Year

FACING THE MUSIC

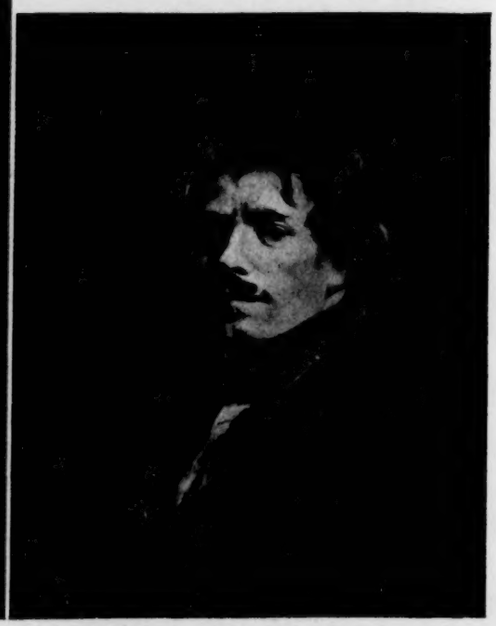
By Harold C. Schonberg

Chopin died a hundred years ago. He was still relatively a young man at the time—not yet forty—but within a twenty-year period he had given the world much great music. The word "great" is used advisedly. Pieces like the F minor Fantasy, the F minor and F major Ballades, the E minor Etude or the B flat minor Prelude do not take up as much space as more ambitious works by other composers, but neither does a diamond as compared to a head of cabbage. George Sand was right when she said that there was more music in the thirteen bars of the C minor Prelude than in all the trumpetings of Meyerbeer.

Chopin has fared well throughout the years. Biographically—especially since his life was not particularly eventful, making less to "interpret"—he is adequately, though not completely, covered. The older biographers had the enthusiasm minus some of the facts: the newer ones have the facts minus some of the enthusiasm. Most of Chopin's letters have been published, and his music has been thoroughly studied from its technical aspect, notably by Leichtentritt and Abraham. Anyway, it is rather futile to evaluate Chopin's music at this date. His better works show no signs of diminishing popularity among professional musicians and the public. No longer do we look on him as a "sick room" talent. We realize the essential musical strength of the man, his genius at harmonic combination, the debt that composers like Wagner, Liszt and Scriabin owed to him. He may have worked in small forms, but within these forms he was a perfect master, almost rivalling Mozart in justness of phrase and accent, in purity of line, in precise workmanship.

WITH Schumann and Berlioz he stands as the arch-romanticist. He was a sport, in the biological sense. Before he left Warsaw for good, around the magic year of 1830, he already had completed some of his etudes—works upon which he never improved. This was long before the George Sand days, before he was thrown into the artistic Parisian whirlpool, before he knew what the other *avant-garde* composers of his day were doing. But Chopin was never one to lean heavily upon other composers, and for one who was a complete revolutionary he showed amazing lack of sympathy for what his progressive colleagues were doing. Chopin pretty much went his own enigmatic way, and his way was a purely musical one. Despite his delicate perceptions and his marvellous taste, despite the elegance of his manners and the foppishness of his dress, there was little general culture in his make-up. His letters, after he arrived in Paris, contained surprisingly little about music and virtually nothing about art, literature, or allied subjects. Yet, with George Sand, he moved in the most intellectual circles of Paris—and this was a Paris that housed, all at one time, men like Heine, Hugo, Sainte-Beuve, Balzac, Gautier, Dumas, Lamartine, Stendhal, Delacroix, Ingres, Corot, Berlioz, Liszt, Rossini, Cherubini, Meyerbeer, Boïeldieu—many others of equal importance. We know that Chopin was on intimate terms with some of the greatest, but only by hearsay. Certain letters, true, are exceptional in this regard, especially when it came to singing (one of Chopin's passions). The majority of his letters, however, are centered around himself, mostly narrative in style, sometimes malicious, often vehement, as when he gets on his favorite topic of publishers.

He made much more of an impression on other people than they did on him. The *Memoirs* of Berlioz, Schumann's essays (collected under the title of *Music and Musicians*), the letters of Mendelssohn and Liszt all contain many references to the Pole. Schumann's remarks are among the most enthusiastic, and were the least reciprocated. Chopin, I believe, does not mention Schumann at all, anywhere, and it is well known that he did not care for his music. He certainly never played any Schumann (though he seldom played anything outside of his own music in public), and his three favorite keyboard composers were Bach, Mozart and Chopin. The unselfish Schumann, though, idolized Chopin, and we learn much about the latter's way of playing from *Music and Musicians*. Liszt is almost as enthusiastic, though his biography of Chopin is couched in the most embarrassing purple-patch prose ever written (if he did write it: chances are that it was carefully composed for posterity by his Princess of Sayn-Wittgenstein).



Chopin (upper left), George Sand (lower left) and Delacroix. All are drawings by the artist himself, who made many sketches of Chopin. Most are lost.

A THOROUGH search through the literary archives of the day should reveal much new Chopin material, for the composer was much talked and written about. The letters of George Sand bear this out: the letters and journal of Eugene Delacroix are even stronger testimony. Delacroix's journal is, indeed, primary source material for any work on Chopin. The two were firm friends after their initial meeting in 1837. By 1838 they were constantly visiting one another. Sand writes to Delacroix in April of 1838 (the letter is in the Joubin edition of Delacroix's letters, not yet available in English translation): "If you decide to come this evening I can tell you that Chopin will play the piano for our small group. Come on time . . . and if you run across people of my acquaintance do not say anything to them, since Chopin has a frightful aversion toward stupid persons."

From 1838 to the end of his life, Chopin and Delacroix remained close friends—as close as Chopin would allow anybody to get to him. In their interchange of visits they had long conversations, swapped musical and artistic opinions, and mutually benefitted from one another. Delacroix seems to have been more alive to Chopin's genius than the other way around, for Chopin's taste apparently ran to the Ingres-David type of academism, whereas Delacroix, the great romantic painter of his generation, was keenly attuned to all that was new and good in literature and music as well as in his own field.

Delacroix's remarks about music are not confined to Chopin. Far from that: he was an inveterate opera and concert goer, and one can get a marvellous picture of the age in his journal. Space does not permit a full analysis of his tastes and philosophy of music, which are very interesting as a reflection of the romantic tastes of the age he mirrored so well. Sometimes he is a slave to his period (as we are of ours, no doubt), but his remarks on Beethoven, Mozart and Bach do

him everlasting credit. In Chopin, Delacroix perceived a mind which was working in the same direction as himself—toward freedom, toward a less inhibited expression, away from the academic rules which would make art a static proposition.

Chopin did not have equal breadth of cultural vision. George Sand has written amusingly and penetratingly about the pair: "Chopin and Delacroix love each other dearly. . . . Delacroix, more varied in his faculties, appreciates music, knows and understands it; his taste is unerring and exquisite. He never tires of listening to Chopin; he delights in his music; he knows it by heart. Chopin accepts this adoration and is touched by it; but when he looks at a picture by his friend, he is pained and cannot find a word to say." With tolerance not unmixed with exasperation, she continues: "He is a musician and nothing but a musician. His thoughts can be translated only into music. He has great intelligence and delicacy, but understands nothing of poetry or sculpture."

THE first Chopin entry in the journal is dated Jan. 28, 1847. "Dined at the house of Mme. Marliani. Chopin was there; he told me of his new treatment by massage. That would be very fortunate." Shortly after that (Feb. 21), "on my way [to a concert] I met Mme. Sand, who took me the rest of the distance in her carriage. . . . Quartet by Haydn, one of the last he wrote. Chopin tells me that experience gives to it that perfection which we admire in him. Mozart, he added, did not need experience; science, with him, was always on the level of inspiration." Chopin revered Mozart above all composers, though Delacroix had greater admiration for Beethoven. The painter, like Berlioz and Schumann (and many other romantics), established something of a trinity in Beethoven, Byron and Shakespeare. "Beethoven moves us the more because he is the man of our time. He is romantic to the last degree." Thus Delacroix; but Chopin rather distrusted Beethoven. Note the entry for Feb. 2, 1849. "In the evening with Chopin, Grzimala and Alkan; talked music. [Alkan was a great piano virtuoso, nearly forgotten today, who wrote some curious transcendental studies.] He thinks Beethoven was tormented by Bach. He based his work on Bach a great deal. Haydn, the man whose second and third parts, that is to say the pieces which follow the first are the best, sometimes did them in three or four ways, all different. That astonishes me. Mozart, he says, worked a great deal also." To whom does the "he" refer? Chopin, undoubtedly. It would be like him to point out the difficulties a composer has arriving at a finished product, since he himself was a slow worker who made draft after draft. But "Beethoven tormented by Bach" shows a misconception, even when the fugal sections of the last works (which are what Chopin undoubtedly had in mind) are recalled. As for "He based his work on Bach a great deal," Bach and Chopin are not generally bracketed but, as Gerald Abraham (in *Chopin's Musical Style*) points out about some of the last compositions, "one notices a new strength and additional interest supplied by the fresh contrapuntal element, presumably the belated fruit of long study of Bach's 'Forty-eight' and of more recent study of Cherubini's *traité*." In any case, it is extremely interesting to hear the admission from Chopin himself.

The problem of Mozart and Beethoven always bothered Chopin. In relation to that, and to his interest in contrapuntal music, the entry in Delacroix's journal (April 7, 1849) is of prime importance. On that afternoon, Delacroix "accompanied Chopin on his drive. Although fatigued, I was happy to be of some use to him. . . . During the day he talked music with me, and that gave him new animation. I asked him what establishes logic in music. He made me feel what counterpoint and harmony are; how the fugue is like pure logic in music, and that to know the fugue deeply is to be acquainted with the element of all reason and all consistency in music." Delacroix again brought up the subject of Mozart and Beethoven. "As he said to me, 'Where the latter is obscure and seems lacking in unity, the cause is not to be sought in what people look upon as a rather wild originality, the thing they honor him for; the reason is that he turns his back on eternal principles; Mozart never. Each of the parts has its own movement which, while still according with the others, keeps on with its own song and follows it perfectly; there is your counterpoint, *punto contrapunto*.' He told me that the custom was to learn the harmonies before coming to counterpoint, that is to say, the succession of the notes which leads to the harmonies. The harmonies in the music of Berlioz are laid on as a veneer; he fills in the intervals as best he can." No; Chopin did not quite understand Beethoven; and imagine him talking like a *kapellmeister* about counterpoint!

Throughout the journals we find admiring comment on Chopin as a man. Writing to his friend Pierret in 1842, Delacroix describes Chopin as one "whom I love much, and who is a man of rare distinction; he is the truest artist I have ever met." Fortunate Delacroix, to have the entrée to Chopin's house, to drop nonchalantly in when he felt the urge for good piano playing! "After my dinner, called on Mme. Sand. It is snowing frightfully and I was floundering about before I got to the Rue St. Lazare. That nice good-natured Chopin played for us a while. What a charming genius!" We also hear about Chopin's illness. (Delacroix himself was to be afflicted with tuberculosis.) On May 9, 1847, he writes: "At the home of Mme. Marliani in the evening. She informs me of Chopin's illness. The poor lad [Delacroix was born in 1798, which made him twelve years Chopin's senior] has been ill for a week, and very gravely. He is a little bit better now." Delacroix visited Chopin immediately, and every day for a while thereafter. Soon Chopin recovered, and the July 1 entry reads: "At Chopin's house at three o'clock for a session. He was divine. His trio was played for him by Fauchon, etc. Then he executed it himself with a master hand."

THOSE happy days were disturbed by the Sand-Chopin rupture. Delacroix was in the middle, being one of Sand's oldest friends. He took Chopin's side, though he remained on good terms with Sand. Chopin, of course, was completely unsettled by the events, and Delacroix felt it necessary to spend much time with him. Even as late as 1849, two years after the break, the two old friends would spend evenings talking about her. Delacroix once said that he foresaw an unhappy old age for the lady. Chopin did not think so, and Delacroix quotes him as saying, bitterly, "Her conscience does not reproach her with any of the things for which her friends reproach her. She has good health: it can stand anything." A bit of obvious self-pity here, especially the remark about Sand's good health. Delacroix also sadly writes that "As for Chopin, his suffering prevents him from taking interest in anything, in work least of all." Shortly after, on April 11, "To Chopin in the evening. I found him almost in a state of collapse, hardly breathing. At the end of a certain time my presence restored him. He told me that boredom was his cruellest torment."

The much-caricatured Liszt, here the horseman of the piano, published a flowery biography of his friend.

The Schumanns, Robert and Clara. She was the first pianist to play a Chopin piece in public, and he was the one who introduced Chopin to Europe with his famous article in the 'Neue Zeitschrift.' Both remained admirers of Chopin as a musician and pianist.

Delacroix was out of town when Chopin died on Oct. 17, 1849. His notation, when he learned of the death on Oct. 20, reads: "After lunch, I learned of the death of poor Chopin. Strange, in the morning, before getting up, I was struck with that idea. This is one more time, after several others, that I have gotten that sort of premonition. What a loss! What miserable rogues fill the market place, while that beautiful soul burns out!"

Chopin was ever with Delacroix in the future. As late as 1853 we find the painter writing: "What a different man Chopin is! Just see, I told them [some friends with whom he was having a musical discussion] how he is one of his time, how he makes use of the progress that others have made in his art! How he adores Mozart, how he resembles him!" Note the use of the present tense. And in 1861, two years before his death, Delacroix recalls Chopin, speaking of him as "the incomparable genius for whom heaven was envious of the earth and of whom I think so often, no longer being able to see him in the world nor to hear his divine harmonies." These are not conventional murmurs; they sound sincere and are sincere. And, in their flowery way, they could still serve as an epitaph for Chopin in this year of 1949.

French and German Capitals View New Stage Fare

By SUZANNE DEMARQUEZ

Paris

A KEENLY anticipated event of last month was the first performance at the Opéra of Lucifer, a ballet with song, the score being by Claude Delvincourt, and the libretto by René Dumesnil. The work was to have been performed in 1939, but the war and resulting circumstances postponed its premiere. The libretto has strength and beauty, though it is somewhat pessimistic. Lucifer tempts Cain and suggests to him to annihilate life, for he says it is able to create only suffering. The ardent poem is full of arresting scenes—such as the vigil, the sleeping child, and the coming of twilight, which are particularly inspiring for the musician.

M. Delvincourt, director of the Paris Conservatoire, has written an excellent score which accompanies the dances with imagination. The orchestration is brilliant and full of astonishing details. The beautiful chorale in C major, the luminous, exalted scene which closes the work, are among the highlights.

The choreography by Lifar is of consummate mastery, the settings by Yves Brayer are beautiful and impressive, as are the costumes. Among the dancers we would like to mention Roger Ritz as Lucifer, Michel Renault as the Archangel, and Efimoff as Cain. Lycette Darsonval showed her usual virtuosity. Of the singers, we may single out Edmond Rambaud; the others (who were placed in the pit) were not always audible. The chorus was relegated to the proscenium in order to gain space. Conductor Louis Fourestier deserves a great share of the success.

At the Opéra-Comique, Tchaikovsky's Nutcracker was staged in the original version, and the orchestration by Louis Aubert employed the technic of the Russian master. The choreography by Solange Schwarz, one of the best French ballerinas, was in classical pattern, technically superb and stylistically without fault.

Molière Play with New Score

At the Comédie Française, Molière's Monsieur de Pourceaugnac was revived in ravishing settings and with new music by Henri Dutilleux. Mostly orchestrated for brass, woodwinds and lower strings, the score has a buffoonesque character, very much in harmony with the play. It comprises interludes, and two ballets, which are sung and danced by the artists of the Comédie Française, under the direction of André Jolivet. The success was very great.

The final spectacles of the Ballet des Champs Elysées were Orpheus by Stravinsky, Masquerade, a medley on different pieces of music, and Sylphides. Orpheus, in its intellectualism, somewhat bewildered the audience, which did not understand very well the choreography of David Lichine, in spite of the great interpretative gifts of the young dancer Youly Algaroff. Irene Skorik in Sylphides scored a great success, and will now be counted among the great ballerinas. The choreography of Masquerade is by Victor Gsovsky.

At the Theatre Edouard VII, the Kurdish dancer Leila Bederkhan and her company gave a picturesque series of ballets and Oriental dances, together with the Javanese Indra Kamadjojo.

Orchestre National Hailed on Return

The great event in the concert field was the return of the Orchestre National de la Radiodiffusion Française from its American tour. Under the baton of D. L. Inghelbrecht, it gave a gala concert attended by a distinguished audience, which extended a rousing welcome.

During its absence, the second radio orchestra, l'Orchestre Symphonique, had given interesting concerts, among others those conducted by René Leibowitz. He presented the French debut of Schönberg's Second Chamber Symphony and his Survivor of Warsaw for voice (Lucien Lovano) and chorus, the latter fascinating score with an orchestration which underlines the words in a haunting fashion. The programs also introduced the admirable voice of Irene Joachim, who sang Mahler's Kindertotenlieder with deep understanding and great artistry, and songs by Mozart, orchestrated by Leibowitz.

Among first performances of orchestral works we wish to mention Louis Aubert's Le Tombeau de Chateaubriand, a symphonic poem of philosophical content, devoted to the great writer. The music is noble and impressive. Paul Paray was the conductor of the warmly received novelty.

Recital Notables

To write about all the recent recitals would demand many pages of the Musical Courier. Particularly interesting were piano recitals marking the return of such artists as Wilhelm Kempf, whose meditative interpretations unveil the profundity of the creative thoughts of Mozart, Beethoven or Brahms, but sometimes miss the spirit of Chopin. Wilhelm Backhaus is still the great intellectual of the piano. Almost nobody is able to "reconstruct" a Beethoven sonata as he does. Uninsky at the Société des Concerts du Conservatoire, played Beethoven's C minor concerto, but his interpretation, under Rafael Kubelik, lacked color. Edwin Fischer is magnificent in conveying the violent passion of Schumann; I cannot agree altogether with his often too personal interpretations of Bach.

The concerts of the Action Musical Française, founded and directed by Pierre d'Arquennes, president of the Société Triptyque introduced with great success the excellent Dutch pianist-composer, Willy Meuvisse, and the singer, Van Ittersum.

Before participating successfully at a reception given by the American Embassy, Hilda Ohlin won honors with her recital at the Salle Gaveau. The fine American artist again was appreciated for the purity of her voice and its production in a program which numbered classics and contemporary works. Paris first performances were given of songs by Theodore Chanler and Berger.

Another program of premieres was given by the singer Madeleine Grey, compositions by Prokofieff, Kosma and Brazilian folklore. . . . Martha Lebasque together with the excellent harpist Pierre Jamet, who recently was appointed professor at the Conservatoire, gave an interesting recital. . . . Among the violinists, the young Swiss Claude Paschoud should be remembered for his concert at the Théâtre des Champs Elysées with the assistance of the Orchestre Colonne, conducted by Paul Paray, and the Canadian Arthur Le Blanc, whose tonal splendor and expressive vigor were very effective. . . . The listing of the cellists should be headed by Maurice Gendron, the young Guy Fallot, one of the bright hopes of the French school, and the eminent André Navarra. The latter's recital with the excellent pianist Ady Leyvaste was particularly successful. . . . Before closing, we should like to mention the fine concert of the Italian pianist-composer Luigi Cortese. He has a fine sensibility and a great feeling for harmonic colors.

INEZ BULL AUTOGRAPHS PROGRAMS as she concluded her 1948 concert tour. Within 10 months the American coloratura soprano traveled 21,962 miles and crossed the Atlantic four times on the French liner SS De Grasse. (Hamilton Photo Engraving Co.)

BERLIN

Municipal Opera Successfully Premieres Werner Egk's Circe

By ERWIN KROLL

Among contemporary operas there are only a few works which appeal to a wider audience. The composers are experimenting—looking for new ways of expression, but they have not as yet found their goal. The battle-cry is "Away from Romanticism," and they are proclaiming a new lyric theatre which follows purely musical laws. All this drives away the average listener, who is disturbed by the new music full of dissonances and lacking all melodic appeal.

There are, however, a few operatic composers in Germany who want to place the opera in a position again where it will be understood by the general public. Among them are Carl Orff, the composer of such operas as Der Kluge (The Wise), Der Mond (The Moon) and the tragic score Agnes Bernauer; and his pupil and compatriot, Werner Egk.

The latter composer, who was given his first big chance in Berlin years ago by the manager Heinz Tietjen, has followed up his successful Zaubergeige (The Magic Fiddle) and Peer Gynt with his new three-act opera, Circe. With the splendid world premiere of this work, Tietjen has somewhat restored the vanishing glory of the Berlin Municipal Opera.

Old Legend Reworked

The legend of the malicious sorceress and temptress of Ulysses, who changed the men she beguiled into animals, has before this proved attractive to composers. Egk wrote his libretto himself, basing it on Calderon's drama El Mayor Encanto Amor, which was admired by Goethe, Schlegel, Tieck and E. T. A. Hoffman. He has reduced the florid arabesque of the Spanish original, without minimizing the subplot of the humorous servant couple and has stressed the main story of the playful amatory combat between Circe and Ulysses, deepening to bitter reality, and has given it more psychological foundation.

Circe changes men into monkeys and pigs, and a monkey plays an especially comic role in the opera. But the dangerous Goddess herself is changed by her love. She does not take vengeance on Ulysses when he leaves her, but goes on looking for new victims. The hero, himself, reminded of his duties as a warrior by the shade of Achilles, escapes his entanglement with the siren by his flight home.

Score of Modern Contrasts

Egk has written an opera full of tension. In its mixture of drama and comedy the work follows successfully the example set by Mozart's Don Giovanni and Magic Flute. The score abounds in arias, ensembles, choruses and ballet.

Egk's music is always in accordance with the given situation on stage. It is typical of this composer in its primitive rhythmical pattern and its tendency toward satire. The two servants, for example, are eternally exchanging operatic tirades. In the love scenes we find a powerful and warmly moving melodic line which stems from Richard Strauss, and particularly from his Woman without a Shadow. At the end of the work, in the lamenting choruses of the Greeks, the music grows to real tragic stature.

As a result of the parallel action, stressing now the feminine amatory lures and again the grotesque and rather banal comic scenes, the orchestra oscillates in daring colors, with a mixed harmonic fabric almost always based on tonality. The new opera gives the singers real parts to sing, and, above all strongly illustrative, the music convinces by its structural logic.

Premiere Successful

The Berlin premiere was the successful result of close cooperation of Tietjen, the manager and stage director, and the composer, who conducted. The former gave dramatic tension to the action. On stage there were not old-fashioned settings but all effects were achieved by

BUREAU ARTISTIQUE d' ATHENES 1936

Georges P. Kourakos

ORGANISATION ARTISTIQUE INTERNATIONALE • Avenue Université (Passage Pesmajoglou) 33/35, Tel. 26-309. Adr. Tel.: Artorganerian - Athènes, Greece

Musical COURIER

A colorful panorama of the world's music in text and pictures. Activities of musicians everywhere, vivid reports of events in the chief music centers of the Americas, post-war Europe and elsewhere, are regularly featured.

MUSICAL COURIER, 119 West 57th St.
New York 19, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year.

Name .....

Address .....

City .....

Canada, $4.00 Foreign, $4.50

25 cents per copy at the newsstands

an imaginative combination of light and color against simple curtains, with only a few "properties." Orchestra and singers were excellent in mastering their difficult assignments. An enthusiastic ovation signified the overwhelming success of this premiere, significant of more than merely artistic achievement in blockaded Berlin.

Salzburg Festival Schedule Adds Major Events

George Szell, conductor of the Cleveland Orchestra, has accepted an invitation to conduct at the Salzburg Festival in August. He is to preside over four performances of Strauss' Rosenkavalier with the Vienna State Opera, and a concert of the Vienna Philharmonic.

The Salzburg Festival will open on July 27 and run through August. Walter, Furtwaengler, Boehm and Knappertsbusch have already been announced as conductors, and Karajan and Krips have been added. Furtwaengler and Walter will conduct the two major orchestra concerts. Operas scheduled are Fidelio, Orpheus, Rosenkavalier, Zauberfloete, Titus (Mozart) and a new work by Orff. Dramatic performances will be Jedermann, Clavigo and Iphigenia. There will be nine orchestra concerts in addition to the usual serenades and chamber music concerts. According to the Austrian State Tourist Department, there is a waiting list for tickets.

Eugene Conley to Make Bow In Puritani at Naples

Feb. 1 was the date set for Eugene Conley's debut with the San Carlo Opera in Naples as Arturo in I Puritani. On March 28 the American tenor will make his debut with La Scala in Milan in the same role. Immediately after his performances with San Carlo, he flies to London where he will be guest soloist with the London Philharmonic on March 5. March 7-12 he sings at The Hague; March 15-25, at the Royal Opera House, Stockholm; after the La Scala engagement, March 28-April 30, he returns to England to sing at Covent Garden Opera May 4-26. Mr. Conley comes back to the United States in June.

Winifred Heidt for Naples

Winifred Heidt will make her debut with the San Carlo Opera of Naples on Feb. 8 in the title role of Carmen. The American soprano also is to give special concerts at The Hague and other major cities on the Continent, returning to the United States in April.

LUCIA WARD, mezzo-soprano, (center) with Josephine Cunningham and Beryl Roberts, soprano soloists and directors of their High School Glee Clubs in the concerts sponsored by the Asheville, N. C., Music Club and the Asheville Schools to raise funds for music in the schools. Miss Ward was guest artist for the occasion.

Third Edinburgh Festival Will Include Bloch Premiere

The third International Festival of Music and Drama to be held in Edinburgh from Aug. 21 to Sept. 11 will include the first performance of Ernest Bloch's new Piano Concerto. The composer will conduct the BBC's Scottish Orchestra, and Corinne Lacomble will be the soloist. For one concert, Bruno Walter, making his second appearance at the Edinburgh Festival, is to conduct the Paris Orchestre de la Société de Concerts du Conservatoire. Henri Cluytens, the orchestra's regular conductor, will preside at the other concerts. Other notable ensembles at the festival include the Prague Trio and Pro Musica Antiqua from Brusseis, the latter specializing in music of the Middle Ages and Renaissance.

Artists Visiting Holland Under De Koos Management

Artists appearing in Holland in 1948-49 through Concert Management Dr. G. De Koos, The Hague, include Yehudi Menuhin, Jacques Thibaud, Alexander Brailowsky, Lili Kraus, Paul Wittgenstein, Nathan Milstein, Leonard Bernstein, Issay Dobrowen, Paul Hindemith, Henry Tomasi, Edmund Kurtz, Janos Scholz, Dimitri Markevitch, Olga Coelho, Andres Segovia, Hilde Güden (of La Scala and Vienna State Opera), Paul Robeson, Hungarian String Quartet, Paganini Quartet, Poltronieri Quartet, Vegh Quartet, Jacques de Menasce and Angel Reyes, George Szell.

Ellabelle Davis Making Second Tour of Europe

Ellabelle Davis, Negro soprano, sailed on the Gripsholm, on Jan. 21 for a four months' tour of Europe and the Scandinavian countries. Beginning in Oslo Feb. 3, Miss Davis will sing in music centres of Norway, Sweden, Austria and Hungary (Vienna, Budapest), Italy, Holland, France, Czechoslovakia and Belgium. She toured Europe last year for the first time with such success that she was reengaged for the present tour.

Toscanini Gives $6,000 To Aid Milan Musicians

Arturo Toscanini, according to an AP dispatch from Milan, has sent $6,000 from America as a gift to aid needy musicians of Milan. The sum was to be distributed on Jan. 27, the anniversary of Verdi's death. (The composer left a bequest to found a Home for Aged Musicians in Milan, which in recent years has been reported in need of more funds to provide for the many cases created by the war.)

Doree Back in Europe

Doris Doree, American soprano, has returned to Europe for her third consecutive tour. Feb. 4 and 11 she sings Tosca at the Royal Opera in Stockholm, and afterward appears in opera and concert in Paris, Amsterdam and in Norway, Sweden and Finland, later going to Covent Garden Opera in London, where she has sung for two years. Miss Doree comes back to the United States for a coast to coast tour in the fall of 1949.

Karajan for South America

The Austrian conductor, Herbert von Karajan, will soon leave for Central and South America to conduct a series of 25 concerts between March 4 and June 14. Eight of these will be in Buenos Aires and four in Havana. During his guest tour, Karajan will conduct 12 different orchestras.

Eugene Szenkar Here

Eugene Szenkar, founder and conductor of the Brazilian State Symphony, arrived in New York on Jan. 28 to stay about a month. En route here from Rio de Janeiro, Mr. Szenkar spent four weeks in Havana as guest conductor of the Havana Philharmonic.

Steinway Piano — Photo Yvonne Le Roux

Eunice Podis

PIANIST

•

Winner
National Federation
of Music Clubs
Young Artists Award

•

". . . an event to be remembered . . . mature musical intelligence."
—*NEW YORK TIMES*

". . . conceptions which need not fear comparison with those of some of our finest male pianists . . . unfailing insight and sensitivity."
—*NEW YORK HERALD TRIBUNE*

". . . piano artistry at its best."
—*TAMPA (FLA.) TRIBUNE*

". . . a technical assurance and intellectual integrity not often observed in the hands of pianists of her generation."
—*KANSAS CITY (MO.) TIMES*

". . . an historic performance . . . fire, grandeur, and breadth."
—*CLEVELAND PLAIN DEALER*

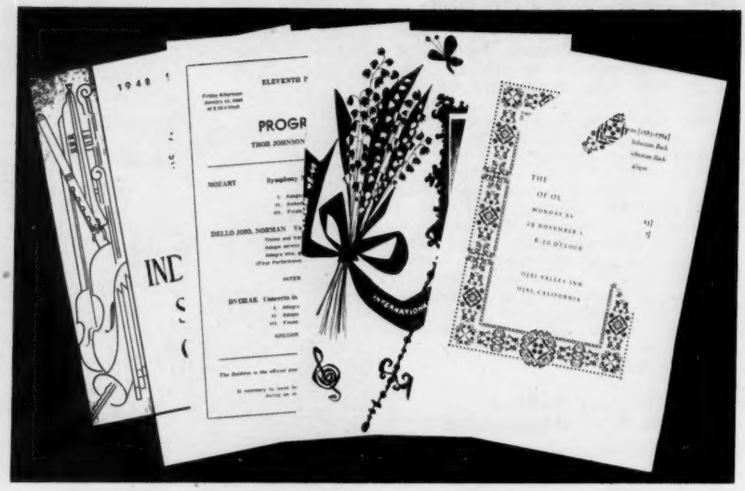
MAJOR ORCHESTRAL APPEARANCES

N.B.C. SYMPHONY . . . . . BLACK
CHICAGO SYMPHONY . . . DEFAUW
CLEVELAND ORCHESTRA . . SZELL
CHAUTAUQUA SYMPHONY . . . . . AUTORI
CLEVELAND SUMMER ORCHESTRA . . . . . RINGWALL

(7 concerti in 10 consecutive appearances)

Booking Information: NATIONAL FEDERATION of MUSIC CLUBS
455 WEST 23rd STREET, NEW YORK 11, N. Y.

PROGRAM MAKING POINTERS...



PLANNING a program is one of the subtler mysteries that confronts the artist faced with a concert tour. When he leaves New York, his program is usually more or less set for the cities on his itinerary. The success of the whole venture is to a great degree bound up in the wisdom or lack of judgment shown in the music he has chosen to interpret.

Opinions on this vital subject have been expressed from several points of view.

Thorns and Vexations

Alfred Frankenstein, Music and Art Critic of the San Francisco Chronicle, has this to say:

The problems of programs for the touring recitalist is a vexed and thorny one. There are, as I see it, three major aspects to this matter.

First of all, Mr. X. has no way of knowing what Mr. Y. is going to play, nor can he know that Mr. Y. may be booked into the same town immediately before him. Consequently much duplication takes place. Some years ago three different violinists gave recitals in San Francisco in a period of about ten days, and all three of them performed the Brahms sonata in D minor. To be sure, there are some artists who will draw audiences regardless of what they offer, but on the whole, this kind of repetition does no one any good.

Such duplications usually occur because of strange, irrational, and often inexplicable vogues which spring up among recitalists and conductors. I cannot explain, for instance, why at one period every pianist in the business felt called upon to do the Beethoven sonata in D minor, Opus 31, No. 2, but there was a time when you would have thought Beethoven had written nothing else. The Bach Chaconne has been monstrously over-exploited by the violinists, and there are other works for which there is no perceptible public demand, but which the recitalists insist upon playing over and over again.

A clearing house for recital programs, so that touring artists could exploit a broader repertoire, would be a highly desirable thing, but it will never come about. Recitalists are too vain and too jealous of each other.

When a single program is prepared by a management for an entire tour, this also has very bad results. The arrangement tends to reduce program-making to the level of the least sophisticated towns, and when artists come into the more sophisticated towns with such offerings, they often lose out.

Worst of all is the problem of the song recital program. Singers usually give us a smidgin of this and a soupçon of that, the whole scattered, disorganized, and invariably in the worst possible taste when it comes to the English group at the end. There is no reason why a song program should not contain the equivalent of at least one sonata in the shape of a solid, well contrasted group by a great master, but such groups are getting rarer and rarer, and the whole standard of the vocal recital is going down-hill. The reason for this, again, is vanity. Singers are convinced that their audiences come solely to bask in the aura of their incomparable persons, so why bother to do anything worth while?

They all need a spanking, and a good one.

If It's Alive, They Want It

O. O. Bottorff, president of NCAC and Civic Concerts Service, offers his suggestions:

A question which is very frequently asked me—"what do people most want to hear—what sort of program makes for the most successful and satisfying concert?"—involves the musical taste of every conceivable type of concertgoer, from the musician to the layman who may never before have heard a concert program.

I believe that audiences as a whole want to hear all of the music which lives today as a part of the repertoire of artists appearing before the public. Obviously, if people did not want to hear this music, it would not have lived. For this reason the taste of any given audience cannot be boiled down to some specific category of music, and we are, therefore, left in the position that the only unanimous desire of any audience is to hear the finest concert which an artist can perform for them.

People who listen to music will eventually hear most of the outstanding compositions that have been written throughout the centuries. Consequently, I feel that audiences are happy to abide by the decision of the artist in the matter of program. Every artist knows, or should know, his musical and artistic capacity to the extent of being able to build a program that will show his art to the best possible advantage and thereby give the audience the greatest possible satisfaction.

Don't Bore Your Audience—They Never Harmed You

Stress is laid on the prime value of wise program making by Ward French, president of Community Concert Service:

Program building is the fine art which is most responsible for an artist's success or failure as a concert performer. This does not belittle the requisites of musicianship, virtuosity, interpretive ability or personality. But the number of performers who possess these four qualities is so large in America today, and the mechanics of screening this talent is so advanced in its scope, that it has become rare for a reputable manager to list one that does not possess all four to a high degree.

In my 27 years of organizing audiences for good music I have seldom been embarrassed by an artist who lacked any of these prime requisites. But I have been embarrassed by artists who bored their audiences with their programs.

Program building is an art more akin to the production of a show than the demonstration of high-grade musicianship. The greatest artists whose tours are consistently sold out possess it to a high degree. The leading conductors of symphony orchestras possess it. It is showmanship in its most subtle form.

In this art it makes little difference whether the composition be an old master, a piece of familiar music, a new composition, a forgotten composition or a light classic. The mistake is to put them all invariably in that order. Many programs could be improved merely by turning them upside down. It is bad showmanship to try to make a first impression with an audience with something that sounds to the layman like a finger exercise or a piece of vocalization.

It is equally bad to leave them at intermission with long faces and stifled yawns. This is the critical "first act curtain" spot of the theater which demands a punch line. The fact that Bach lived before Chopin is no reason why Chopin cannot precede Bach on a program. We are presenting concerts, not compiling a musical encyclopedia.

If a composition is over 100 years old and has been forgotten, there may be a good reason for forgetting it. It may be of interest only to the musicologist and chances are that he is not in the audience outside of New York. The old war horses are the surest bet, but an artist had better be good to play them as most of his audience will detect his shortcomings.

The modern school (the one on the dissonant side) may be played by almost anyone with equal success or failure as the case may be. No one will know the difference. But chances for real enthusiasm are very slim indeed. The thesis of this school—that we live in a new age which demands revolutionary, different music—will not appeal to the lay audience. They may agree that we live in an ugly age which demands ugly music, but in leaving their comfortable homes and going to the concert hall, they will prefer to live a couple of hours in an age of grace and beauty, real or imagined.

Mostest of the Bestest

Mary Wickerham, one of the most prominent of Chicago's local managers, advises programs suitable to the individual gift:

In my opinion the entire matter of successful programming rests with the temperament of the artist. The old rule that only the best of the literature is worth while is still the safest to follow. Familiar music, lighter numbers, new compositions, rarely heard works of standard composers can all be found within these boundaries.

To this writer, music is the same as any other literature. It can range from the elementary through the romantic to the classical. The matter of taste is one of development. If artists will consistently hold to the best, the audience will soon form a taste. No one wants to remain at the primary and grade school level forever.

In the end, the best artists are the best performers and great art can entertain as well as inspire.

Voices from the Audience

And what of The Listener, that mystic figure seen but not heard except when he applauds, whose silent but powerful verdict is told in terms of box office returns? Judging by opinions polled from laymen, there is no unified voice of the audience. In other words, these gatherings are made up of individuals. All they agree on is that they know what they like. Three replies may give a good cross-section.

A Bas Les Modernes!

Gerard A. Harold, social worker for the blind, writes:

Because too much modern music was introduced, my two decades of regular attendance at the Symphony came to an end. After several years of tolerant listening, I came to the conclusion that the composer of modern music had, as his or her only urge to compose, an unhappy soul.

Program notes present too great a strain on my limited powers of imagination. Consequently, they detract rather than add to my enjoyment of music.

To my untrained mind, soloists add nothing to the enjoyment of symphony concerts. I prefer to hear each separately.

For my part, the programs presented today are what I want when the composer's work is played honestly and conscientiously. Most interpreters give me a pain.

Content with the Status Quo

Louis Clément, sales manager, has no complaints:

Most programs arranged for concerts and recitals satisfy me. I think they are intelligently selected, so as to enable the big and better-known works to be played at least once during the season, which is an important point because most music lovers never tire of hearing them when they are well performed.

Furthermore, a good conductor or soloist usually includes works by composers other than those in the 18th and 19th century groups. We have at present good compositions by living composers, performed as often as possible by the major orchestras and solo recitalists. They like to play them . . . and I like to listen to them. Of course I have at times been obliged to listen to some music I did not like . . . or perhaps could not comprehend. This does not happen too often. And I realize that others may have a special interest in hearing such compositions.

A variety in types of musical selections does make a program more interesting, and even intensifies the enjoyment of the more familiar ones.

In short, I am satisfied with the present type of program arrangements.

Encores My Mother Taught Me

Roger A. Leech, lawyer, wants familiar encores:

Too much of nothing but musicians' songs, intermezzos, etudes, sonatas, fugues and toccatas is discouraging to us who are not musicians. Of course, the concert artist should build his program so as to satisfy the critics and his colleagues that he is an accomplished musician. But he should think of us non-professionals when it comes to the encores.

Perhaps only the very successful dare include a single encore so well known that everyone in the audience can thoroughly appreciate it; or maybe that is one reason for their great success. It is said that Jenny Lind made them weep with Home, Sweet Home. I remember that I held my breath when Schumann-Heink sang The Rosary, and glowed with pleasure when Galli-Curci sang Long, Long Ago. Certainly Horowitz is a must on my list from the time he included Brahms' Waltz in A Flat among his encores, and last year when he began Mendelssohn's Spring Song we all chuckled so happily that he started from the beginning again when he had our ecstatic attention.

I would guess that not one of ten in the average concert audience can identify all the encores. We non-professionals are a legion, you know, and with just one encore we all know an artist can enthrall us because we then comprehend how nearly he has achieved perfection in command of voice or instrument.

... SHALL LISTS BE "HEAVY" OR "LIGHT"?

"CHALLENGING" COMPOSITIONS

NOTABLES OF MUSIC WORLD GIVE SUGGESTIONS FOR MEETING THEIR REQUIREMENTS

MOZART AND A PAGE FROM HIS G MINOR SYMPHONY . . . Most artists agree that his style imposes the greatest demands upon interpreters. The engraving of the composer at the age of 30 was made by Carl Weber. The autograph score of the symphony is in the archives of the Gesellschaft der Musikfreunde in Vienna.

WHEN musicians get together to talk shop, the conversation eventually gets around to the difficulties presented by certain music. It is seldom that such conversation gets outside of the four walls that contain it. For one thing, some musicians are understandably loath to admit—to the public—that *anything* is difficult for them. For another, there really is no set rule. Techniques vary; some pianists, say, with iron wrists, have no trouble with octaves. Some, with small stretches, find it difficult to manipulate certain types of arpeggiated basses. And so on.

Yet, we know even the greatest artists have trouble with various aspects of their art. Composers, too. Liszt, certainly a phenomenally gifted musician, confessed that he never could write a satisfactory canon. The fine nineteenth-century pianist, Kullak, confessed to Amy Fay that "when I think of the time and labor I spent over Chopin's E minor Concerto in my youth, I could weep tears of blood!" The greatest pianist of them all, Liszt again, used to play a study by Herz that was "infamously hard," and Liszt ruefully admitted that "he used to get all in a heat over it."

Growth of Technique

Today it is generally accepted that technique has advanced to a point far in excess of what it used to be. Youngsters still in the conservatory are expected to do things that would have made the fortunes of professionals fifty years ago. Whether the standard of interpretation has been raised is a moot point, but the standard of execution certainly has. Nevertheless, get a group of pianists in a corner, and you still can start a heated argument over the respective difficulties of the Brahms Variations on a Theme by Paganini versus the Liszt Paganini Etudes. No matter what kind of technical geniuses flood the concert stages, there always will remain a select few compositions that none but the elite will dare to approach.

Orchestral values, too, are correspondingly high, and it appears safe to say that today's standards are appreciably above those of the turn of the century. The instrumentalists of the major orchestras are nearly always superior musicians, and the sounds they produce in unison are limited only by the desires or capabilities of the conductors at the helm.

Difficulties of Mozart

Since technique is taken for granted, more or less, it is interesting to note the shift in what the professionals consider difficult or challenging. It will probably come as a surprise to most laymen to hear that many great conductors and instrumentalists consider Mozart the hardest of all composers to play and to interpret. What, Mozart? He of the sonatas which Johnny and Bessy play in the second year of piano study? He of the symphonies that use so slender an orchestration? Yes, say the professionals. It is exactly this simplicity—which is coupled to an overwhelming musical message—which makes it imperative that every note count. Of course there are other extremely difficult scores in the repertoire, some of which admittedly give conductors deep thought. But Mozart is one of the most challenging.

Dimitri Mitropoulos, one of next season's two advisers to the New York Philharmonic and present conductor of the Minneapolis Symphony, is among the ones who mention the classic repertoire. In his own words, "I think the most difficult pieces to perform are the simple styles of the classical repertoire, rather than romantic. Any of the obvious difficulties which we encounter even in the most complicated scores of contemporary music cannot be compared with the difficulties of conducting classical repertoire. For me, Mozart presents more problems of conducting than any other composer."

Some of the other conductors, however, believe that modern scores pose equal, if not greater, problems. Artur Rodzinski believes that Stravinsky's Sacre du Printemps is the most difficult assignment with which he has to grapple. He notes, simply, that it is "technically very complicated." Something of an understatement, that. Eugene Ormandy, the Philadelphia Orchestra's maestro, considers the Mahler Eighth Symphony hardest of all. Why? "Because of the gigantic proportions of the work, requiring as it does three choruses, seven soloists, a brass ensemble, and an augmented orchestra. The physical task of controlling such vast numbers of musicians and singers [Mr. Ormandy had over 1,000 in the performance he conducted last summer at the Hollywood Bowl] is in itself formidable. The subject matter and the structure of the work require an almost unprecedented amount of study and concentration, demanding the utmost of a conductor's resources to keep it a work of musical art rather than a gigantic showpiece."

Vladimir Golschmann of the St. Louis Symphony plumps for the second movement of Debussy's Iberia, "because after having solved the most subtle and difficult technical problems, the orchestra, when performing, must accomplish the miracle of making this music sound easy, and with the heavenly poetry of a beautiful dream." Fabien Sevitzky, of the Indianapolis Orchestra, comes up with a novelty—Nicholas Tcherepnine's Sonatine for Woodwinds, Horns, Trombones, Tympani and Xylophone. Dr. Sevitzky admits that he does not recall many details of the score except that he cannot remember one that was as difficult to memorize.

Mozart Again

The much-admired pianist, Clifford Curzon, introduces a duality into his considerations. When asked: "What do you consider the most difficult piece, technically, musically, and/or both, that you ever played?" he answered: "Everything by Mozart and Schubert." Amplifying this statement, he went on to say that "In these two composers the music lies deeper beneath the surface of the notes than in the case of many others; and nothing but the utmost purity of tone, a perfect balance of values (technical problems?) will reveal the music." Technical and musical difficulties are not really to be divorced from one another: but the pianistic lay-out peculiar to Schubert's piano music makes a third hand highly desirable from a technical point of view!"

The duo-pianists Bartlett and Robertson have much the same view. Mozart, they say; the D major Sonata, specifically. "Mozart is so completely subtle and transparent that nothing less than perfection, technically and musically, will convey the essence of the music. Perfection, needless to say, is a very difficult thing to achieve."

From the harpist, Mildred Dilling, comes mention of Henriette Renié's Légende, which was so difficult when first published that the composer was the only one who could play it. Miss Dilling, though, points out that "every concert piece presents a challenge either in the music, the fingering or the pedalling."

Other Awesome Pieces

This question of "the most difficult" piece remains an eternally fascinating one. It of course never will be answered, since the music remains a constant while the performers vary. Still, there are trends, of which the emphasis on difficulties of classic execution is one. Several pianists, who do not wish to be quoted, have dogmatically stated that there is nothing harder in the repertoire than the Scarlatti sonatas. Others have mentioned the eighteenth-century clavecinists. Of modern piano works, the Iberia Suite by Albeniz is generally considered with awe, and some of the Godowsky paraphrases likewise. A few violinists have mentioned not solo works but the instrumental parts of Berg's operas. (Are they considered repertoire items?) Cellists incline toward the Bach unaccompanied suites. If any musicians would like to expand this list, or comment upon it, it would make an interesting symposium.

WHICH scores offer the greatest problems of interpretation? Modern, Romantic or classics? Golschmann, Mitropoulos, Ormandy, Rodzinski, Sevitzky, conductors, Bartlett and Robertson, Clifford Curzon, and Mildred Dilling, recitalists, contribute opinions.

PHILADELPHIA

Orchestral Premiere Marks Fete On 25th Anniversary of Curtis

By SAMUEL L. SINGER

The premieres of two symphonies, as well as smaller works, and the appearance of two guest conductors and three noted violinists with the Philadelphia Orchestra have marked recent programs in the Quaker City. There have also been several notable recitals and opera performances.

Perhaps the outstanding new work so far this season is a revision of Samuel Barber's Symphony No. 2, which Associate Conductor Alexander Hilsberg introduced at the Curtis Institute of Music's 25th anniversary concert (Barber is a 1932 alumnus), repeating it a fortnight later in the Philadelphia Orchestra series.

In three movements, Barber's Symphony has something to say, and it is not derivative. Throughout it bears the mark of "modernism"—in fact, it opens on dissonant chords—but there are many passages of melodic, singing beauty, with puckish touches in the first movement. The last two movements have greater structural clarity than the opening, where in an effort to speak boldly the composer sometimes mistakes mere noise for power. There is excellent writing for strings and woodwinds in the slow movement, while the finale builds to climaxes with canny effect.

George Antheil's Symphony No. 5, in three movements, had its world premiere under Eugene Ormandy. It exudes joyous energy in the two outer movements, and the slow movement has contrasting serenity. But this symphony sounds more like the Hollywood Antheil than the "bad boy" of two decades ago. On this program Claudio Arrau scored in the Brahms B flat Concerto.

Manuel Rosenthal Work Introduced

Ormandy's Yuletide program premiered Manuel Rosenthal's "Christmas Symphonies," which the composer dedicated to the Philadelphia Orchestra in appreciation of its presentation of his St. Francis of Assisi two seasons ago. The new work is purportedly a series of musical tableaux of the story of the Nativity. But it is raucous rather than moving music. As one member of the audience remarked, "It sounds like the Christmas rush in the bargain basement." Redeeming feature of this bill was Zino Francescatti's playing of Prokofieff's Third Violin Concerto. This was a belated local premiere, but it was worth waiting for.

Hans Kindler presented no less than three "first times in Philadelphia" on his guest program, his first in 13 years. The Philadelphia Orchestra's onetime first cellist introduced his transcription of a Frescobaldi organ Toccata, that placed musical values and clarity above showy effects; Mozart's Symphony No. 29 in A, another in the veritable series of Mozart symphony "premieres" in this city; and Philip Henry's Pacific Nocturne, which atmospherically evokes the calm of a Pacific isle, with a brief interlude of conflict—pleasant music of no great distinction.

Nathan Milstein was Orchestra soloist in the Tchaikovsky violin concerto. It would be nice to hear him in something other than Tchaikovsky, Mendelssohn or Bruch, even though he does all of these well. And Mischa Elman, playing here for the first time in more than a decade, in the Pension Foundation series, lent his warm tone to Lalo's Symphonie Espagnole.

Next to last of the season's guest leaders was Ernest Ansermet, conducting the Philadelphia Orchestra for the first time. He received an ovation for his finesse, good taste and sense of style in works by Mozart, Stravinsky, Fauré and Debussy.

On the Operatic Calendar

The Metropolitan Opera Association presented a superb ensemble performance of The Marriage of Figaro. With Italo Tajo bowing here in the title role, the topnotch cast also included Sayao, Steber, Novotna and Brownlee. Fritz Busch conducted expertly, and the staging was likewise sparkling. Patrice Munsel, aided by Stevens, Melton, Hines and Browning-Madeira, made something of Mignon, which Wilfred Pelletier conducted, and before that Cloe Elmo scored a triumph in her local debut, in Il Trovatore.

The Philadelphia La Scala Opera Company continued its series with a competent production of Carmen. Bruna Castagna was not up to her usual vocal or dramatic standard. Giuseppe Bamboschek conducted.

Chamber Opera Society Bows

Taking a leaf from successful small productions of opera in New York City, the Chamber Opera Society made an auspicious bow under Joseph Levine in Don Giovanni. The staging was simple and tasteful, the singing was of a high calibre, the two-piano accompaniment was effective. John Oliver enacted the title role.

The Curtis Institute completed its silver anniversary celebration with an opera program highlighting Leoni's L'Oracolo and Menotti's Amelia Goes to the Ball. The former, despite its ludicrous Chinese cast names, packs a dramatic and musical wallop, while Menotti's amusing bit of froth at this point could stand some pruning.

LIFE MEMBER . . . Mischa Elman, violinist, is presented with a certificate making him one in the Philadelphia Orchestra Pension Foundation. Paul Rosenbaum, Vice-President of the Foundation, right, is presenting it, with conductor Alexander Hilsberg looking on. Elman contributed his services at a recent Pension Foundation concert, playing Lalo's Symphonie Espagnole.

New Concert Managers' Group to War on Costs

Washington, D. C.

By JAMES G. DEANE

A move by the country's local concert managers to seek a reduction in the fees charged by musical artists is forecast by the president of the new National Association of Concert Managers.

Patrick Hayes, Washington impresario, named to head the new group at its organization meeting in mid-December, said in an interview that he hopes to lead a drive to end what he called a "price inflation in the artists' market" and bring artists' fees into better balance with what the public will pay. Unless this is done, he believes local managers like himself will be "priced out of business" within five years.

Mr. Hayes is one of about 30 managers from a dozen states who met to form the new association. Letters from another 100 indicated interest and approval, he said. The association anticipates enrollment of 200 managers from leading cities and close to 2,000 associate members, such as music clubs, colleges and universities.

The managers fear that they are "caught between a serious decline in concert-ticket buying and an increase in artists' fees." The latter he estimated at 10 to 20 per cent in the last two years, and 100 per cent in the last decade.

"We believe it is time for the artists to recognize that their part of the economic picture is out of balance," he declared. "We also wish to show them that they must have audiences, and what they are doing now is pricing themselves out of the market."

Mr. Hayes said his group plans an early proposal for a conference with artists' management interests on this problem.

Lower Admissions Tax Urged

His organization also expects to further these aims:

Co-operation with other groups to have the Government cut in half the 20 per cent Federal admissions tax. A tax committee, headed by J. H. Thuman of Cincinnati, has been set up for this purpose.

A move to have artists, rather than local managers, pay ASCAP fees.

A program to help local managers achieve better understanding with the public. Mr. Hayes explained:

"While we admit we are in business, we need to show that we are rendering a high public service as well." What the association will not do, he said, is attempt to tell its members what to do, or act as a booking agent. Nor will it be a "closed shop," he added.

Managers can qualify for membership by operating in a community for two years. Dues will be $50 annually for full membership, $25 for associates.

The association's policies as yet are not firmly laid down, Mr. Hayes emphasized. "We don't know yet what we can do," he said. "But the urgency of the problems—which include rising costs of all kinds—convinced the managers that they must unite for survival."

In the outlining of its constitution, the association will be able to utilize some of the by-laws of a short-lived National Concert Managers Association of 20 years ago, Mr. Hayes said. But he noted that this is the sole tie between the two organizations. The earlier one lasted a year, but never functioned.

Two annual meetings are planned, one for New York each December, and the second in a midwestern city in June, together with interim committee meetings. Committees include one on public relations, headed by William Beegle of Pittsburgh, and one on trade relations, under Harry Zelzer of Chicago. Governing the association will be a board of 30 directors and an 11-man executive committee.

Mr. Hayes credited Mr. and Mrs. Julian Olney of White Plains, N. Y., with a prime role in creating the new body.

The new president, a New Yorker by origin and a Harvard graduate, has been in the Nation's Capital since 1941, first as National Symphony manager, and since early 1947 as head of the concert bureau he established two years ago. Earlier, for three years, he was a field representative of the Civic Concerts division of NBC. He is 39 years old

Other association officers are: Mrs. Edna W. Saunders, Houston, Tex., vice president; Mr. Olney, secretary, and Mr. Thuman, treasurer.

Managerial Changes

In Washington meanwhile, Mr. Hayes has announced he will take over beginning next season the local management of top-rank artists presented here during the last 16 years by Mrs. Dorothy Hodgkin Dorsey. Mrs. Dorsey, who first entered the concert management field 26 years ago as an associate of her aunt, the late Mrs. Katie Wilson-Greene, is closing her bureau at the end of the current season.

Following upon the death last year of C. C. Cappel, only other Washington recital manager, Mrs. Dorsey's retirement will leave Mr. Hayes with virtually a clear field. Mrs. Constance Snow, who until now has handled Mr. Hayes' tickets through her bureau, will continue to present the Philadelphia Orchestra series and concerts of the Boston Symphony

THEODORE PRESSER CO.

PASTELS

Thirty Tone and Relaxation Studies for Piano

By GUY MAIER

This engaging book combines original tone pictures with excellent adaptations from the classics. Dr. Maier's superior musicianship gives real distinction to this work for second and third year students.

Price, 75 cents

THEODORE PRESSER CO.

1712 Chestnut Street Dept. MC-3 Philadelphia 1, Pa.

THE UNITED STATES NAVY BAND

Lt. Cmdr. Chas. Brendler, USN Conductor

"The World's Finest"

'49 Spring Tour—Eastern States '49 Fall Tour—Southern States

Gib Sandefer, Concert Tour Director

Suite 1092, National Press Building, Washington 4, D. C. - - - - - Phone: Me. 1762

Boston's Orchestral Interim Presents Three Baton Guests

By JULES WOLFFERS

THREE guest conductors in as many weeks brought before Boston Symphony patrons, in order of appearance, Thor Johnson, conductor of the Cincinnati Symphony, Ernest Ansermet, well-known Swiss leader, and Eleazar de Carvalho, who hails from our sister-republic of Brazil.

As might have been expected, wide variety of style and program resulted from this quick succession. It is to the credit of the players that each conductor found a ready, willing and able instrument at hand. Such flexibility on the part of the orchestra is commendable.

Johnson in Varied List

Mr. Johnson's contributions, for the 13th programs, were the Mozart "Haffner" Symphony; Vaughan Williams' "Job"—a Masque for Dancing (done here once before under Sir Adrian Boult); the first Boston hearing of Variations, Chaconne and Finale by Dello Joio; and a suite taken from Rosenkavalier music by Strauss.

The list was a fair gauge with which to judge Mr. Johnson and he conducted with energy and enthusiasm. One feels a certain strength and power latent which is not yet fully realized in execution. It would be too much to say that the leader brought out the best in all the music, but the performances made their mark with the audience nevertheless. "Job" perhaps showed the guest to best advantage while the Strauss suited him least in spite of the mighty applause the latter piece evoked.

Ansermet Gives Local Premiere

Mr. Ansermet's solid musicianly qualities were very much in evidence as he led the orchestra through the Beethoven Fourth; the first local hearing of Petite Symphonie Concertante for harp, harpsichord, piano and two string orchestras, by the conductor's compatriot, Frank Martin; Stravinsky's Chant du Rossignol; and Iberia by Debussy.

The novelty proved to be a work of piquant effects and interesting tonal color written with taste, skill and craftsmanship. The combination of the three instruments, used both in concertino and solo style, with the two contrasting string groups, turned out quite happily, as did the performances of the assisting artists—Sylvia Marlowe on the harpsichord, Bernard Zighera, harp, and Lukas Foss, piano.

Mr. Ansermet's readings are characterized by fine balance and excellent taste. In points of tempo, rhythm and nuance he sets an admirable standard. After noting his work it is easy to understand why he is considered one of the better European conductors.

Carvalho Scores Again

As for de Carvalho, he has been here before, which gave his audiences opportunity to observe his remarkable all-over development. In his previous visits one saw immediately the conductor's talent and power. Now, with more experience behind him, Mr. de Carvalho demonstrated his right to be placed among the leading conductors of our time. He has gained in poise and what might be termed podium modesty. His gestures are at a minimum, his results at a maximum. Conducting without score he showed an extraordinary memory throughout the rhythmically complex music. He also proved that he is an accompanist par excellence—which brings us to a fine violinist and an exciting work new to this country.

Borgerth in Villa-Lobos Work

In appearance, the Brazilian violinist, Oscar Borgerth, is neat and sedate, but, in addition to the quieter musicianly qualities his manner might bespeak, one must add a masterly technique which serves a musical imagination founded as much on innate ability as on thorough schooling. Indeed he *had* to be master-musician, for the work he played was of such difficulty as to admit of nothing less—Fantasia de movimentos mixtos, for violin and orchestra, by Villa-Lobos.

This fanciful work is brimful of novel ideas and challenging effects. Orchestra and solo part flow into and with each other, the one supporting, complementing, accompanying the other in turn. The three movements bear the sub-titles Alma Convulsa, Serenidade, and Contentamento, which moods are portrayed in markedly different idiom. But if, as is supposed, the composer wrote the last two sections quite some time after the first, the spirit of Brazil is in the work as a whole. Here are the rhythms and snatches of melody that belong to the people and here is the teeming, fecund and sprawling jungle. The performance was a miracle of coordination and inspiration which deservedly gained for soloist, conductor and orchestra the gratitude of the audience. This was the second time the same forces had played the work, the U.S. premiere taking place in Providence a few days earlier on February 1.

Mr. de Carvalho opened with a revival of the not too exciting Glazounoff Symphony No. 4, and ended with a brilliant exposition of the Arbos orchestration of pieces taken from the piano suite, "Iberia," by Albeniz—effective and colorful, this last.

Much Ado at the Opera House

A few blocks down Huntington Avenue there was much doing also at the Boston Opera House where Fortune Gallo brought his San Carlo Opera Company for a ten-day stay with the more popular Italian and French repertory. Opening night saw a Boheme in which Mina Cravi was an exquisitely voiced Mimi with Cesare Marcello displaying a fine baritone with appearance to match.

Of particular local interest was the operatic debut here of Norman Kelley as Don Jose opposite Martha Larrimore's sensuous-voiced Carmen. Mr. Kelley scored a personal triumph to the pleasure of his fellow-townsmen.

Ad-Libbing Spices Performance

After several days of stage deaths, the cast found comic relief in The Barber of Seville. A good deal of ad-libbing fairly convulsed the audience and even conductor Carlo Moresco was hard put to it to keep a beat through his paroxysms of laughter.

Mr. Moresco is an extremely talented young conductor. Without orchestral rehearsal he kept the pace, cued in effectively and managed to impart some degree of competence to his players. Formerly a scientist and an athlete of note, the conductor performed the herculean feat of presiding at every show including matinees. He needed every bit of his well-muscled physique.

Vocal Excellence Prevails

The fine bass of towering Victor Tatozzi deserves special mention. He, too, was much in evidence, appearing in most of the operas. As a matter of fact, vocally speaking, one is faced with an embarrassment of riches—Mollie Knight's piquant Musette, Gino Fratesi's tenor, the reliable Stefan Ballarini, Fausto Bozza, Hizi Koyke, Lorraine Calcagno, Jacqueline Caminta, Grant Garnell, Adrien La Chance, Martha Larrimore's excellent Amneris, Tina Savona's fine soprano, Alexander Granda, Louis Sgarro, Grace Panvini's coloratura, Lucia Evangelista in a superbly-sung Marguerite.

Mario Valle took time out from his stage directing to add his horseplay to The Barber. Lydia Arlova and Lucien Prideaux led the dances to good effect.

All in all, the San Carlo gives a good deal for the money.

At this writing some performances still remain. These and the fortnight's recital activity will have to go over to the next issue.

MURIEL RAHN AS AIDA . . . Miss Rahn recently became a member of the San Carlo Opera Company, and made her debut at the Boston Opera House on Sunday evening, Feb. 6, in the title role of Verdi's opera. Before her operatic and concert activity, Miss Rahn was the former Carmen of Carmen Jones. Last summer she sang Aida with the Salmaggi Opera Company and repeated this assignment at the Brooklyn Academy of Music. (Photo by Cecil Layne.)

Correction

In the last issue of MUSICAL COURIER it was incorrectly stated that no distinction was made between native-born and naturalized Americans in the list of music by Americans performed during Serge Koussevitzky's musical directorship of the Boston Symphony, as released by the orchestra.

Evidently those composers naturalized during the past few years were not included, it probably being felt that music by these artists could not rightfully be classified as particularly American.

We owe thanks to Nikolai Lopatnikoff for drawing this to our attention, and we apologize for the error. Mr. Lopatnikoff, for instance, has had five works played by the Boston orchestra which were not included in the orchestra's original release.

Artiss de Volt Heads Tour

Artiss de Volt, harpist and member of the faculty of the Mozarteum, Salzburg, will be leader of a European tour this summer under the auspices of the Bureau of University Travel, Newton, Mass. Members of the tour sail from New York on June 29, arriving July 5 at Le Havre. Thereafter they will visit Paris, Interlaken, the Italian Lake district, Milan, Lucerne and Zurich prior to the Salzburg Festival, which they attend from July 18 to Aug. 24. Afterward they go to Basle, Amsterdam, Volendam and the Island of Marken, London, Edinburgh (to attend the Edinburgh Festival Sept. 2-6). The group sails from Southampton to arrive in New York on Sept. 16.

Mary Bothwell Sings in Home City

Mary Bothwell, Canadian soprano, who last year was required to make five trans-Atlantic crossings to fulfill her opera and concert engagements in the United States and Europe, was heard for the first time in her career by her home-town people when she sang this month in recital in Toronto. Miss Bothwell is now on tour in this country, opening with a concert at Fullerton Hall, Chicago. She returns to Europe in late April for radio, opera and concert appearances in France, England, Holland and the Scandinavian countries.

BERNARD LA BERGE
119 West 57th St., New York 19, N.Y.

English Duo
Viola Morris—Soprano; Victoria Anderson—Contralto

Paganini Quartet

Pascal Quartet

Lucie Bigelow Rosen
Thereminist

Artiss de Volt
Harpist

Luigi Silva
Cellist

Hungarian Quartet

JULES WOLFFERS
PIANIST — TEACHER — LECTURER
Boston University College of Music

ALFRED ROSBASH
BARITONE
Music Center: Steinert Hall
162 Boylston Street Boston 16, Mass.

ROY SOSSEN
MODERN PIANO STUDIOS
Experienced faculty — Classical foundation
400 Boylston St., Boston 16, Mass.

MARY MAC NAUGHT
COMPOSER
Music Center, Steinert Hall
162 Boylston Street, Boston, Mass.

CLARA SHEAR, Mus.B.
TEACHER OF SINGERS
162 Boylston St., Boston 16, Mass.
Formerly with Chicago Civic Opera Company

Maestro GIOVANNI POMPEO
Composer-Arranger
Symphonic, Operatic Conductor, Director, Studio of Musical Arts. Approved for G.I. Study.
246 Huntington Ave., Boston 15 KE. 6-4481

MARIE A. BERGERON
Teacher of Singing
INTERPRETATION — RECITAL PROGRAMS
122 Huntington Ave., Boston, Mass.

EMILIA IPPOLITO
VOICE — COACHING — REPERTOIRE — AUTHENTIC BEL CANTO METHOD
Teacher of Francesco Albanese, La Scala, Milan; Maria Carbone, Covent Garden, London, international radio, Lorraine DiGregorio, San Carlo, Naples; many others in concert, opera, radio, in Europe and the Americas
460 PARK DRIVE CI. 7-7768 BOSTON 15, MASS.

MADAME VINELLO JOHNSON
TEACHER OF SINGING — VOICE PRODUCTION — BEL CANTO
Pupils in leading roles in San Carlo Opera and in European and South American opera
Trinity Court — Boston 16, Mass. — KE. 6-6520

SVETLOVA

JUANA

LOUKIA

LA MERI

SLAVENSKA

ROSARIO and ANTONIO

Taji Bey and her ORIENTAL DANCE CO.
Authentic DANCES FROM THE EAST
Pers. Rep. Edw. A. Loweast, 99 Perry St., N. Y. C.

LEON VARKAS
Premier Danseur
METROPOLITAN OPERA ASSOCIATION

MIRIAM WINSLOW
CONCERT DANCER
Suite 703, 119 West 57th Street, New York 19, N. Y.

LOUKIA
GRECIAN DANCER
Suite 701 119 W. 57 St., N. Y. C.

THE DANCE By ROSALYN KROKOVER

Dance World Teems with New Plans and Projects

ONE of the most constructive projects to be developed in this country to further the progress of the dance is the National Dance Association, formed last year. It was created and launched in order to inform touring companies and individual dancers of available dance centers and possible dates, and the local dance enthusiasts as to the availability of the companies and dancers on tour. Although the survey for the season has just been under way a short time, results are gratifying and indicate, not only the need for the survey, but its importance as an annual service of the new dance organization.

The organization, which represents in its membership a cross-section of the entire field including professional dancers of all types, dance educators and students as well as non-professional dance enthusiasts, has set itself the task of serving every type of dance and dancer and, by spreading information on a national scale, to bring audiences and dancers together and make this highly developed art form a more vital part of the national life.

Faced with the phenomenon of our times: a great renascence and the modern development of a characteristically American art on the one side and a country-wide interest so strong that hundreds of thousands of students are studying dance, the organization came into being to bring those elements together.

The survey, which was directed at the leading universities and schools teaching advanced dance courses, has had a surprising response. The questionnaire covers stage facilities, local booking, local requirements, number of dance concerts booked annually and related subjects. The material gathered is filed and held for the information of touring companies and concert managers. In this way the organization is able to serve as a liaison for engagements for the current season.

In addition to the information on available concert dates, the executive secretary of the organization, Mrs. Hortense Zera, is assembling a reference list of films on the dance.

Dance organizations, concert managements and distributors of dance films are urged to keep the National Dance Association informed of current and future plans so that the service may be of value to them and also to the dance centers throughout the country. All inquiries may be sent to the secretary, Isadora Bennett at 1430 Broadway.

Columbia University Workshop Launched

Balletomanes, choreographers and musicians at Columbia University have joined forces to form the University's first Ballet Workshop under the direction of Grace McKay. The group will work in close contact with the music department. It will be entirely under student direction, and according to Miss McKay, has been formed to "provide a medium for talented students seeking to present original works in the field."

Open only to students of the University, the Workshop will begin with a membership of seventy persons who have had some professional training in ballet, music, choreography and stage design. Several original ballets will be presented by the Workshop in May.

In addition to Miss McKay, who is a former student at the School of American Ballet and a junior at Barnard College, the Workshop staff will consist of Guy d'Elyot Charleson, stage director, former member of Sadler,'s Wells Ballet Company; Orest Sergievsky, ballet master, formerly with the Original Ballet Russe, the Ballet Theater and the Metropolitan Opera and Alvin Bauman, musical advisor and an instructor in the University's Music Department.

City Center Season for Ballet Russe

The Ballet Russe de Monte Carlo will open its four-week popular-priced City Center season on Feb. 21. Alexandra Danilova and Frederic Franklin are to appear only the first week since commitments for performances at London's Covent Garden with the Sadler's Wells Ballet make it necessary for their early departure. Guest artists Alicia Markova and Anton Dolin are taking over for the remainder of the engagement. In addition to the four scheduled performances of Giselle, the guest dancers will also appear in Nutcracker, Swan Lake, Rouge et Noir, the Seventh Symphony and Fokine's Carnaval, which is being revived especially for them.

Ruth Page's Love Song will be given a first performance by this company on March 1. Leon Danielian and Ruthanna Boris are to be the featured dancers in the work.

The roster of artists, in addition to Danilova, Franklin, Markova and Dolin, includes Krassovska, Danielian, Boris, Moylan, Jasinsky, Tyven, Lindgren, Choutean, Hobi, Wilde and Novak. The or-

RITA and ROZZINO

MIRIAM WINSLOW

VELA MONTOYA
SPANISH CLASSICAL and FLAMENCO DANCES
Personal Representative: PAUL CARLTON, 505 Fifth Avenue, New York 17, N. Y.

TASHAMIRA
". . . the lovely and lyrical Tashamira . . ."
John Martin
Personal Representative: PAUL CARLTON, 505 Fifth Avenue, New York 17, N. Y.

PILAR GOMEZ and FEDERICO REY

chestra will be under the direction of Ivan Boutnikoff and Paul Strauss.

Ballet Theater at "Met"

Ballet Theater, which hasn't been active since last spring, has announced a three-week Metropolitan Opera House season at popular prices to open on April 17. The engagement will be preceded by a short tour opening in Charleston, West Virginia, on March 21.

The personnel will be headed by Igor Yousekevitch, Nora Kaye, Nana Gollner, Hugh Laing, John Kriza and Maria Tallchief (the latter by arrangement with the New York City Center Ballet Company). Janet Reed, a featured member of the company until her marriage, and Nicolas Orloff, both absent from the company for two seasons, are returning. Other soloists already engaged are Diana Adams, Norma Vance, Ruth Ann Koesen, Jocelyn Vollmar, Eric Braun, Peter Gladke, Shellie Farrell and Jenny Workman.

Alicia Alonso and quite a few other dancers whose names formerly have been associated with this company are with the Ballet Alicia Alonso now touring in Mexico and scheduled for a four-month tour of South America.

The spring season, and plans now being formulated for the summer and for a full-scale national tour next season, have been made possible through the efforts of Ballet Theater Foundation, Inc., which has devoted the past eight months to securing the financing necessary to underwrite the dance company's 1949 operations.

Ballet Theater Opens Studio

On Feb. 7, the company formally opened its own studio, the first since 1941, where company classes will be held under the direction of Margaret Craske, ballet mistress. In this studio Antony Tudor will personally supervise rehearsals of his Pillar of Fire, Romeo and Juliet, Jardin aux Lilas and Gala Performance; George Balanchine will redirect the choreography for his ballets Theme and Variations and Apollo; Agnes de Mille will restage her Fall River Legend; Jerome Robbins will take over for Fancy Free and Interplay, while Dimitri Romanoff, regisseur, will supervise the classic repertoire such as Giselle, Swan Lake, Les Sylphides and Princess Aurora, as well as prepare a revival of La Fille Mal Gardée, last presented by Ballet Theater in 1943.

TAJI BEY

Concert Dancers Active

This year Coppicus and Schang, Inc., have three dance attractions on their list. Rosario and Antonio, the popular Spanish dancers, now in Europe will make a third American transcontinental tour starting in October. Mia Slavenska and her dance company, Slavenska Ballet Variante, will also tour for the third season, beginning in January. Prior to the tour Miss Slavenska will appear as guest star with the Ballet Russe de Monte Carlo in its New York and Chicago seasons. The newest of the management's attractions is Mata and Hari and their company, in An Evening of Danced Theater, now on their first transcontinental tour. And, like the Slavenska company, they, too, will begin their tour next January.

At NCAC the dance humorist, Iva Kitchell, and her composer-accompanist, Harvey Brown, have been booked on a record breaking tour this season and will make an early start next year. On the Special Attractions' list under the direction of Selma Warlick at the same office is the former Metropolitan ballerina, Irene Hawthorne.

Svetlova, Shan-Kar and Soloists

Marina Svetlova is currently combining a transcontinental tour with her performances at the Metropolitan, and her management, Mertens, Parmelee and Brown, Inc., is working on the same arrangement for the coming year.

Uday Shan-Kar, the Hindu dancer who last performed in this country in 1938, will return with his ballet next season for a New York engagement and a nationwide tour starting in December under the direction of S. Hurok.

La Meri, who made an extensive tour of the Latin American countries last summer, is completing new dances based on her studies of the natives which she will present at the Museum of Natural History in May. At present, in addition to her school which is now actually an academy offering a full four-year course, she has been touring this country. After final examinations at the school in May, La Meri goes to California for concerts and lectures and in July will be at the University of Iowa to give a special course of dances of the East. Films, television, recordings and the writing of a new book are also on the busy schedule.

Juana, a dancer long associated with La Meri, has a spring tour for her program, Women in Various Cultures, visiting New Jersey, Pennsylvania, Maryland, Virginia, Massachusetts and Canada. A summer European tour of Scandinavia, Italy, Austria and France is being managed by Guido Carreras with headquarters in Italy.

Taji Bey has a company of five dancers (all girls) for her program of Eastern dances and her personal representative, Edward A. Lowenst is arranging her coming tour. Loukia, the Grecian dancer, is creating a ballet for a group of ten girls based on the ritual and folk dances of Byzantine times which will be presented in March and is contemplating a tour of England and Austria for the coming season.

Federico Rey, with his partner, Pilar Gomez, is now appearing in Miami and after a few concert dates in the spring the two dancers will probably embark on a European tour. Tashamira, now in this country after a year of concerts in South America, is under the management of Paul Carlton, as is Vela Monitoya. Rita and Rozzino, the Spanish dancers, are formally entering the concert field with a Carnegie Recital Hall program this spring under the direction of their manager, Edmund Kowalewski.

TASHAMIRA

IVA KITCHELL

NAOMI ALEH LEAF

MATA and HARI

Noami Aleh Leaf is being booked for four tours next season—New England, Southeast, Middlewest and Southwest. The native American dancer, Miriam Winslow, is developing a first class ballet company with headquarters in Argentina.

New Robbins Ballet at City Center

The Guests, with choreography by Jerome Robbins and music by Marc Blitzstein, was the New York City Ballet Company's premiere on Jan. 20, at the City Center. In this work the choreographer has taken a fling at social philosophy, the subject matter of his ballet dealing with miscegenation. Robbins here uses a pair of contrasting groups on the stage, something as in Interplay. His groupings are carefully balanced, but he does not make as much of them as he might. A certain amount of repetitious movement is present, but that is something Robbins can work out. The basic treatment of his story, though, does not lend itself to much in the way of subtlety. Marc Blitzstein's score to this is music along the Broadway-Morton Gould axis. It is rhythmic enough, not too original or imaginative.

The two main parts were danced by Maria Tallchief and Nicholas Magalenes, with Francisco Moncion in a subordinate role. The Guests opens with extended, but routine, work by the corps de ballet, and not until the ballerina's first entrance does one feel much interest on the part of the choreographer. She dances a solo, then a duet with the male lead, and it is in the duet that Robbins has really extended himself. Whatever one may think of its artistic nature—for it is one of Robbins' more commercial, night-clubbish ventures—there is no denying its latent lyric impulse and the knowledge that went into it.

Slavenska and Shawn Programs

LOS ANGELES.—Recitals of interest were those given by Mia Slavenska and her Ballet Variante and the solo programs by Ted Shawn. Miss Slavenska's troupe was far superior to that she danced with here last year; the return of Joey Harris to her company proved an asset.

Shawn's return after a decade's absence was in the nature of a homecoming, for it was here he made his professional debut in 1912 and founded, in 1915 with Ruth St. Denis, the Denishawn group. Zealous adherents turned out to see a program of his solo favorites and to honor this distinguished artist.

—C. S. H.

La Meri
Dances of India - Spain The Orient Latin America
110 E. 59 St., N. Y. 22

IVA KITCHELL
DANCE SATIRIST
Mgt.: NCAC, 711 Fifth Ave., N. Y. C. 22

RITA & ROZZINO
SPANISH DANCERS
Mgt. E. Kowalewski, 15 E. 59 St., N. Y. 22 PL. 3-1566

NOAMI ALEH LEAF
DANCES of the NEAR EAST and the BIBLE
Suite 705, 160 West 57th St., NYC 19

JUANA
Dances of Orient and Spain
Concerts and Illustrated Lectures
134 W. 58 St., N. Y. 19, N. Y.

IRENE HAWTHORNE
Premiere Danseuse, Metropolitan Opera Assoc., Season 1946-1947
MGT.: NCAC
LECTURE AND SPECIAL ATTRACTIONS
Selma Warlick, Director
711 Fifth Ave., N. Y. 22, N. Y.

FEDERICO REY
and ENSEMBLE
NOW BOOKING
Management: ALBERT MORINI, 119 West 57th Street, New York 19, N. Y.

Coppicus & Schang, Inc.
(formerly Metropolitan Musical Bureau)
Division
Columbia Artists Management, Inc.
113 W. 57th St., New York

LILY PONS

LICIA ALBANESE

JUSSI BJOERLING

DE PAUR'S
INFANTRY CHORUS
Leonard de Paur, Conductor

Rudolf Firkusny

CARROLL GLENN

Szymon Goldberg

MARYLA JONAS

Dorothy Kirsten

MATA & HARI

NAN MERRIMAN

GEN. PLATOFF
DON COSSACK CHORUS
NICOLAS KOSTRUKOFF, Conductor

SUSAN REED

PAUL ROBESON

Clara Rockmore

HAZEL SCOTT

SLAVENSKA
and her BALLET VARIANTE

William Schatzkamer

SPALDING

Tossy Spivakovsky

Soulima Stravinsky

JENNIE TOUREL

Trapp Family Singers
Dr. F. Wasner, Conductor

Vronsky & Babin

PICKUP CHATTER

Milhaud's Le Boeuf sur le Toit (translated as "The Do-Nothing Bar"), which has been given its first recording by Mitropoulos and the Minneapolis Orchestra, dates from the composer's so-called "Brazilian period." During the first war, Milhaud was in Brazil, working for the French government, and picked up a lot of the musical natural color of South America. He composed this piece around 1919. Jean Cocteau conceived and produced a farce around it in 1920, putting the action in an American speakeasy. In its day, the music must have sounded rowdy, peppy, daring, jazzy—insert here any of the 1920 adjectives. The music now sounds a little dated, though it can be enjoyable listening if administered sparingly. Performance and recording are excellent.

Curiously enough, there has been no recent recording of Mozart's E flat symphony, the first of the final trilogy. Sets by Walter and Beecham still are listed in the catalogue, both with manifold virtues; but neither is as brilliant a recording. Szell's interpretation is entirely praiseworthy. It has form, it is admirably controlled, it is musical, if a bit severe. The last movement may be a little coarser than its predecessors, but this set remains a thoroughly satisfactory version.

Two bits of Americana are presented by Stokowski and Janssen. The former conducts the brief excerpts from Billy the Kid with affection, making much of the jolly, clever Celebration. Most of the well-recorded Janssen set (four sides) is devoted to the quite unremarkable Gilbert piece, which contains a maximum of orchestral effects with a minimum of originality. In this same set, Copland's Quiet City is well known, the Ives is an amazing bit of nature-painting, and the Cowell is orthodox, melodious material.

Beethoven Festival

A sudden influx of needed Beethoven recordings is almost equivalent to a small-scale Beethoven festival. Most interesting of these new sets is the release of a Beethoven piano concerto composed in 1784 (Beethoven then being 14 years old). This work turned up long after the composer's death. No score has been found, but the solo part is completely cued, so that an accurate reconstruction was possible. In this first recording, one listens with interest for clues to Beethoven's development, and they occur mostly in the slow movement. The work itself is no great shakes, musically—what could one expect?—but considering its composer it is fascinating, and belongs on every record shelf. It might be added that Vox has solved its recording problems. Both this set and the Beethoven Septet have quiet surfaces, high instrumental fidelity, and a total absence of shattering in the upper registers. The Beethoven concerto is fluently played by Frugoni and Paray, and the Septet is a smooth, brilliant achievement by an outstanding group of French instrumentalists. Beethoven's Septet, incidentally, used to be one of the composer's most popular works. Not often played today, it nevertheless numbers among the best of his early works and deserves more hearings than it does get.

The D major Trio is also known as the Ghost Trio, and ranks next to the Archduke in popularity. In all respects but the matter of balance, the Busch-Serkin Trio give a fine, energetic performance that is well recorded. An occasional thinness in sound derives from the actual attributes of the ensemble, and sometimes the music sounds like a piano-violin sonata since the cello for long stretches is hardly audible. Better balance is obtained in the Fournier-Schnabel cello sonata, though one wonders if those two men are ideal partners. Schnabel is crisp, assertive, scholarly; Fournier inclines more toward delicacy and nuance. The psychic balance here is weighted toward Schnabel.

RECENT DISC RELEASES

Orchestral

COPLAND: Prairie Night; Celebration (Billy the Kid). N.Y. Philharmonic, dir. Stokowski. Columbia 10-inch disc 19001-D, $1.

FOUR AMERICAN LANDSCAPES—GILBERT: Dance in the Place Congo; IVES: The Housatonic at Stockbridge; COPLAND: Quiet City; COWELL: Ancient Desert Drone. Janssen Sym. of Los Angeles, dir. Janssen. Artist set JS-13, 4 discs, $5.

MILHAUD: Le Boeuf Sur Le Toit. Minneapolis Sym., dir. Mitropoulos. Columbia set MX-308, 2 discs, $3.50.

MOZART: Symphony No. 39 in E flat (K. 543). Cleveland Orch., dir. Szell. Columbia set MM-801, 3 discs, $4.75.

Instrumental

BACH: Four Duets (Clavierübung, Part III). Frank Pelleg (harpsichord). Hargail set HZ-458, 2 10-inch plastic discs, $3.68.

BEETHOVEN: Concerto in E flat (1784). Orazio Frugoni (piano), with Pro Musica Orch., dir. Paray. Vox set 647, 3 discs, $7.

BEETHOVEN: Septet in E flat (op. 20). Henri Merckel (violin), P. Ladhuie (viola), A. Navarra (cello), H. Moreau (bass), N. Deleclose (clarinet), J. Louchez (bassoon), and G. Coursier (horn). Vox set 646, 4 discs, $9.

BEETHOVEN: Cello Sonata No. 3. Pierre Fournier (cello) and Artur Schnabel (piano). Victor set DM-1231, 3 discs, $4.75.

BEETHOVEN: Trio in D (op. 70, No. 1). Busch-Serkin Trio. Columbia set MM-804, 3 discs, $4.75.

COPLAND: Piano Sonata; BERNSTEIN: Three Anniversaries. Leonard Bernstein (piano). Victor set DM-1278, 3 discs, $4.75.

FRENCH ORGAN MUSIC—WIDOR: Toccata from Symphony V; March Pontificale from Symphony I; GIGOUT: Grand Choeur Dialogue; BOELLMANN: Suite Gothique; DUPRE: Antiphon II; ALAIN: Litanies; VIERNE: Finale from Symphony I. E. Power Biggs (organ). Columbia set MM-802, 5 discs, $7.10.

HAYDN: Violin Concerto No. 1 in C. Isaac Stern (violin), accompanied by a string orch. Columbia set MM-799, 3 discs, $4.75.

HAYDN: Divertimento (arr. Piatigorsky). William Primrose (viola), acc. David Stimer. Victor disc 12-0689, $1.25.

PROKOFIEFF: Visions Fugitives Nos. 3, 8 and 10; HENDL: Short Story No. 2; Prelude to Dark of the Moon. Walter Hendl (piano). Hargail plastic disc HN-1100, $1.84.

TCHAIKOVSKY: Valse Sentimentale; SCHUBERT (Francois): The Bee; STRAVINSKY: Pastorale; HUBAY: Zephyr. Joseph Szigeti (violin), acc. Harry Kaufman. Columbia disc 7234-D, $1.25.

Vocal

BISHOP: Lo, Here the Gentle Lark; DELL'ACQUA: Vilanelle. Lily Pons (sop.) with orch. dir. Kostelanetz. Columbia disc 72752-D, $1.25.

BIZET: Parlez-moi de ma mère (Carmen). Florence Quartararo (sop.) and Ramon Vinay (tenor), with Victor Orch. dir. Morel. Victor disc 12-0687, $1.25.

CILEA: O vagabonda stella d'Oriente (Adriana Lecouvreur); WAGNER: Sola veglio (Tristano e Isotta); VERDI: Condotta ell'era in ceppi (Trovatore); Fu la sorte dell'armi; E mentie sueri ancora (Aida); GIORDANO: O grandi occhi lucenti (Fedora). Cloe Elmo (mezzo-sop.), with orch. Eiar conducted by Parodi and Tansini. Cetra set 10, 3 discs, $8.86.

FLEGIER: Le Cor; HOLMES: Au Pays. Ezio Pinza (bass), with Columbia Concert Orch. dir. Pelletier. Columbia 72751-D, $1.25.

PUCCINI: Che gelida manina (Boheme); VERDI: Celeste Aida (Aida); BIZET: Air de la Fleur (Carmen); MASCAGNI: Addio alla madre (Cavalleria); FLOTOW: M'appari (Marta); GOUNOD: Salut, demeure (Faust). Jussi Bjoerling (tenor), with orch. dir. Grevillius. Victor set MO-1275, 3 discs, $4.75.

WAGNER: Höchstes Vertrau'n; In fernem Land (Lohengrin). Set Svanholm (tenor), with Victor Orch. dir. Weissmann. Victor disc 12-0691, $1.25.

Solo Instruments

Hargail Records has just issued a little gem—Four Duets by Bach (for solo harpsichord) played by Frank Pelleg. The Bachian style is at its most advanced here, with a highly chromatic line and some of the most daring harmonies (even considering this day and age) in music. Pelleg is a well-equipped musician, and the recording (made in Oct. 1948 in the Museum Hall of Tel Aviv, Israel) is more than adequate. The contents of Biggs' album of French organ music varies from original to pedantic. All of the composers are of the late-romantic period, with the exception of Alain (1911-1941). Widor's Toccata is well-known; it is almost a work of genius. His March is far less interesting. Gigout's piece is composed of rather conventional ecclesiastical sounds, and Boëllmann's also is highly conventional, musically. Dupré's Antiphon, on the other hand, achieves a true devotional feeling, while the Alain Litanies show strength, originality and no little poetry. They deserve to be well known. Vierne's contribution is strongly indebted to Cesar Franck. Biggs plays this miscellany with obvious diligence. Few phonographs, though, will be able to handle the excess reverberation on the discs.

A first recording of Haydn's C major Violin Concerto finds Isaac Stern playing superbly with a compact string orchestra (no conductor listed). This is the only concerto of Haydn's which Geiringer calls "definitely authentic," though to these ears it does not sound particularly Haydnesque. Perhaps it has been edited in line with modern violin technique. Stern is an impeccable instrumentalist, and the recording is magnificent from the standpoint of realism. Copland's Piano Sonata has received its first Victor recording by Leonard Bernstein, who plays it with a romantic flow—or as romantic as Copland's jagged outlines will permit. To an orthodox or academic musical mind, the sonata will sound repellent at first, though several hearings should at least reveal its logic. The last side is devoted to three of Bernstein's Anniversaries. They are named For Aaron Copland; For My Sister, Shirley; In Memoriam: Alfred Elsner. Each is a highly abstract study which undoubtedly means more to Bernstein than to this listener.

Among instrumental single discs, Primrose makes a tour de force of the little Haydn Divertimento, purging it of nearly everything except technical interest. Szigeti is miscast in the Tchaikovsky Valse, which he fiddles with an overvibrato. Hargail presents Walter Hendl in two of his own compositions and three of Prokofieff's Visions Fugitives. The Prelude to Dark of the Moon, derived from the Broadway play of a few seasons past, is smartly developed Americana; the Short Story is more reticent and a little conventional in its modernism. Hendl plays the Prokofieff vignettes with style.

Vocal Discs

Cetra has released a new album featuring the Metropolitan mezzo-soprano Cloe Elmo in a miscellany of Italian opera arias, including the rarely-heard opera by Wagner entitled Tristano e Isotta. Brangaene's music sounds sufficiently curious and unstylistic in Italian, but everything else sung by this excellent artist has the grand manner and more than sufficient voice for all needs. Miss Elmo is assisted by the soprano Gina Cigna in the Verdi duets from Aida, and it is hard to conceive of a more vibrant interpretation. Admirers of full-throated vocalism should turn to this set, and also to the Bjoerling solos issued by Victor. One should say reissued, for all of these have been previously issued at one time or another as single discs. Now assembled into an album, they exhibit one of the great lyric tenors of this generation.

Lily Pons makes the expected high, flutelike sounds in the two standard coloratura showpieces by Bishop and Dell'Acqua, while Ezio Pinza contributes some resonant singing in the trifles by Flegier and Holmes. More serious matter is contained in the Bizet and Wagner discs. In the former Vinay is powerful but a little rough, though Quartararo's lyric voice is heard to good advantage. Svanholm, in the Wagner disc, tries to make his voice a bit bigger than it is, with a strain sometimes showing. Otherwise the singing is fresh and vital, with all the authority one would expect from this Wagnerian specialist.

R. K. S.

Long-Playing Records

Columbia has issued a new series of long-playing microgroove discs. These include: Beethoven: Quartet in C sharp

(*Continued on page 47*)

RADIO AND TELEVISION BY WILLIAM A. TAYLOR

Brazil's Broadcast Music Shows Solid Gains—But Can Improve

By CEICAO DE BARROS BARRETO

Rio de Janeiro

The first experience with broadcast music in Rio de Janeiro, Brazil, was in 1922, when as part of the commemoration of Brazilian Independence, two American firms, Westinghouse and the Western Electric, established radio stations on top of Corcovada Mountain (where the statue of the Christ now stands) and at the General Telegraph building at Praia Vermelha. By means of telephones and loudspeakers, broadcasts were made for the first time in Rio of concerts at the Municipal Theatre.

The next year at the Brazilian Academy of Sciences, the Radio Society of Rio de Janeiro was founded by a group of scientists and technicians of radiotelegraph, among them Carlos Sussekind de Mendonç, Dr. Dulcidio Pereira, Othon Leonardos, and the Director of the Brazilian Navy Radio Telegraphy, Lieut. Commander Mario de Barros Barreto, the pioneer of radio in the Brazilian Navy. The leader of this group was Dr. Edgar Roquette Pinto, a music lover who devoted much of his time and efforts to the development of broadcasting in Brazil, and to whom music in this field is greatly indebted. About that time there was also founded in Pernambuco, the present Radio Club of Recife.

In 1924 the Radio Society of Rio de Janeiro included on its staff musicians such as the composer Barroso Netto, the conductor Giannetti, several pianists, violinists, singers and others, who gave programs of light and serious music, including the operas L'Amico Fritz, La Traviata, and Il Neo, by the Brazilian composer Henrique Oswald.

Records a Valuable Aid

Records have been of great value in the diffusing of serious music, for even nowadays symphonic orchestras are not easily available at radio stations, although local orchestras in many states at present collaborate in symphonic concerts. Small student orchestras regularly perform popular music in several of the radio stations in this country, particularly in S. Paulo, Belo-Horizonte, Recife, Porto-Alegre, Curitiba and in a few stations in Rio. The light classics are included in their programs.

Modern Studios a Feature

Concerts at the Municipal Theatre of Rio, as well as the opera season there, are broadcast by Radio Ministerio de Educacao and Radio Roquette Pinto, both official stations. The former now has a beautiful studio for symphonic orchestra, said to be the largest in South America. There recitals by Claudio Arrau, Jacques Thibaud and others have been given, and the Brazilian Symphony Orchestra plays there once a month. New studios have been built, and old ones enlarged, and more powerful stations have been installed.

Credit must be given to the collaboration of the National Broadcasting Company and Columbia Broadcasting System of the United States, and the British Broadcasting Corporation, whose beautiful programs are highly appreciated in this country and also constitute an important contribution in the field of cultural relations.

Research made by the Radio Ministerio de Educacao recently showed that there is more interest here in orchestral music than other kinds. Beethoven ranks as the favorite composer of the radio listeners, followed by Tchaikovsky, Chopin, Liszt and Debussy. Modern and contemporary music is also much played in concerts, recitals and recorded music. The Group Musica Viva has maintained for some years a weekly program of modern music on the radio. Television is already being considered, bringing in new methods of presentation and music interpretation.

Listeners More Demanding

A greater demand for serious music is being noted, and certainly will be a stimulus for composers and interpreters. Its influence in popular music is observed even in carnival music, and the samba composers no doubt will be impelled to present works of better musical texture and inspiration because radio listeners are becoming more and more demanding in their tastes. A more careful presentation of broadcast programs is desirable here, however; and more opportunities should be afforded indiscriminately to all good musicians, particularly performers. Another important development is the radio amateurs of the organization LABRE, a private and non-profit association, which has been of great help and afforded many opportunities to those interested in broadcasting.

Besides news and sports, humorous programs, fiction stories and novels are great favorites of a large part of the radio audiences, particularly of the "stay at homes." Those programs are often in bad taste, and the musical background employed is no better. Newspaper radio critics constantly criticize them.

Schooling via Radio

"Radio is the school for those who do not have schools," said Dr. Rouquette Pinto in 1933, when he installed the Radio School for the Municipality of Rio and the station broadcast the first program of educational subjects. Since then courses in languages, science, religion and literature, have been included in the schedules of official and private radio stations, also music and other arts, but they seldom appear in an effective way. They should be organized to meet not only the interest of professional musicians and music lovers, but to stimulate the curiosity of those who lack opportunity to hear good music.

Up to now, there has been little or no collaboration between radio and public schools. The present writer visited the United States in 1941, and through arrangement by Dr. Gustavo Capanema, then Minister of Education, Brazil, observed the valuable work done in that field by the American public schools with the NBC and CBS. This led to a hope that something could be achieved here under the same direction. Unfortunately, difficulties arose. Later some radio stations, private and official, tried to realize courses for public schools, but they were lacking in cultural background, deficient in teaching, organization of programs according to the interests of the students, and adaptation to the school curricula and schedules. It is to be hoped that the future will see a more successful effort in this field.

Toscanini to Lead NBC Aida

Arturo Toscanini, who returned to conduct the second series of his concerts with the NBC Symphony Orchestra on Feb. 12 (Sats., 6:30 p.m., EST), has scheduled a complete concert hearing of Aida on the two final programs, March 26 and April 2. The cast includes, among others, Herva Nelli, Aida; Richard Tucker, Rhadames; Eva Gustavson, Amneris; and Giuseppe Valdengo, Amonasro. This will be the fifth complete opera hearing in the series under his baton, others having been Fidelio, Traviata, Boheme and Otello.

Beverly Somach in WNYC Festival

Beverly Somach, violinist, was soloist in A Suite on American Folk Tunes with the Chatham Sinfonietta, Emanuel Vardi, conductor, over WNYC, Feb. 13. The broadcast was in 10th annual American Music Festival Week.

RADIO NOTEBOOK

GUIDO CANTELLI, 28-year-old Italian conductor, who appeared with the NBC Symphony Orchestra as guest conductor on TOSCANINI's invitation, directed his fourth and final concert for the season on Feb. 5. . . . More than fifty compositions never previously heard on the air, including thirty works to receive their world premiere, are being broadcast during WNYC's TENTH ANNUAL AMERICAN FESTIVAL, Feb. 12 to 22, including a one-act opera, Fit for a King, by MARTIN KALMANOFF. . . . ARTURO TOSCANINI returned to the NBC Symphony podium, Feb. 12, for eight concerts. His opening program, devoted to the music of Hector Berlioz, featured CARLTON COOLEY as soloist. . . . In line with the policy of UNESCO, the French Broadcasting System invited forty directors of foreign radio systems to participate in the INTERNATIONAL RADIO FESTIVAL held in Nice during the week of Feb. 19 to 26. The program included working sessions to promote and expand the International Radio University. Participating artists included KATHERINE DUNHAM, KENNETH SPENCER, ALEXANDER BOROWSKY, FRANCIS POULENC and the FRENCH NATIONAL ORCHESTRA. . . . Harvest of Stars with JAMES MELTON as soloist and master of ceremonies, returns to the NBC network, April 3. The program which started on NBC in the fall of 1945, switched to CBS in March, 1948. . . .

VIRGINIA MACWATTERS
COLORATURA SOPRANO
OPERA — CONCERT — RADIO
Mertens, Parmelee & Brown, Inc.
Dir.: Columbia Artists Mgt., 113 W. 57 St., N. Y. C. 19

ADELAIDE ABBOT
LYRIC SOPRANO
RADIO — TELEVISION — CONCERT
1 West 64th St., New York, Tra. 7-8500

INEZ BULL
COLORATURA SOPRANO
Concert — Radio
Suite 701, 119 West 57th St., New York 19, N. Y

HORTENSE LOVE
SOPRANO
Concert — Oratorio — Radio
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

ROY CAMPBELL
TEACHER OF SUCCESSFUL SINGERS
Styl-ixing for Radio, Television and the Theatre.
607-08 Carnegie Hall New York

SYLVAN LEVIN
MUSIC DIRECTOR Station WOR
1440 Broadway, New York 18, N. Y.

ROBERT MERRILL
LEADING BARITONE—METROPOLITAN OPERA
Tour Mgt.: NCAC, 711 Fifth Ave., N. Y. C.
Per. Rep.: Moe Gale, 48 W. 48th St., N. Y. C.

HERMAN NEUMAN
MUSIC DIRECTOR, Station WNYC
2500 Municipal Building, New York 7, N. Y.

FRANCO AUTORI
CONDUCTOR
CHAUTAUQUA SYMPHONY ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

DOROTHY ANN LUCE
MEZZO-SOPRANO
RADIO — ORATORIO
40 Wright Place Scarsdale, N. Y.

Paul SCHERMAN
Assistant Conductor, Toronto Symphony Orchestra

CONDUCTOR:
Northern Electric Hour
Mondays, 8:00 p.m., Trans-Canada Network, CBC
Toronto Symphony Orchestra Pop Concerts
Fridays, 8:00 p.m., Trans-Canada Network, CBC

For information write:
Massey Hall, Toronto, Ontario, Canada

SILHOUETTES By MARY CRAIG

President's Daughter Dazzles Press

Just ten days after signing her managerial contract, Margaret Truman held her first press conference in the offices of James A. Davidson, her concert manager, and showed quite definitely that she possesses assets of value towards the singing career to which she aspires. She has charm, a personality that is arresting as well as poise. Also, she has dimples! Her eyes were serious even when the aforesaid dimples were pointing up a pretty wit as she fenced with her interrogators. Questions and lightbulb flashes came at her from all sides, but she was never at a loss for a quick answer. One had the feeling that Margaret Truman has keen intelligence, a good mind and is neither deceived nor perturbed by the contest ahead.

She evidently has given time and thought to her plans for the next few years and is going about the work of preparation earnestly and, she believes, wisely. The simple rules of other days for a singer's life are sacrosanct to her; study, rest, recreation hours are plotted out regularly. Hardly settled yet in New York, she is currently working with an accompanist on programs for her coming concert tour, but her pattern includes a coach for repertoire and the necessary vocal technician.

Concerning Study Schedule

Miss Truman sets aside three hours a day for actual practise and rehearsal. Additional hours are devoted to study of languages, memorizing song material and other music preparatory work. She speaks French and Spanish, but her only other foreign tongue is "singing-Italian," she said. "That doesn't leave me any spare time," she continued, and in answer to a query stated that she did not think she would miss the social life of Washington, as she had always made it a rule not to go out when working—except on Saturday nights. "Of course, I intend to go at other times to concerts and to the opera; that I consider part of my training."

When questioned on the probability of nightclubbing, she answered, "Definitely no! The smoke of some of these places hurts my throat. Seriously. I'm not joking. They are out-of-bounds for me."

Tour Opening in Fall

Mozart, said Miss Truman, is her favorite composer. As she is an expert pianist, she plays as well as sings many of the famous scores. She has learned also the soprano roles in Lucia, Rigoletto and Traviata. Her concert tour, opening this fall will program Mozart arias, but the majority of the other numbers will be in English, featuring early American and contemporary songs. "I like particularly to sing in my own language," she said.

Being the President's daughter is, she feels, a "yes and no" proposition. "It gives me an audience to sing to," she continued, "It also makes people more critical of what I do than of the average young singer just starting out. And it makes it harder for me to measure up to what is expected of me. However, I enjoy a challenge. I mean to work hard and take things as they come."

Miss Truman believes that the concerts she sings will be an important factor towards growth in artistry, and she consequently prizes her unique opportunities as steps towards the achievement she so sincerely desires.

On the wall behind Miss Truman as she spoke hung pictures of Helen Traubel and Eleanor Steber, two American sopranos who haven't done too badly in the world of song. The omens for her seemed excellent. And certainly everyone wishes accomplishment and success to this young American girl as she joins a distinguished group of artists.

Kurt Baum Sings at La Scala Opening

Kurt Baum, who has sung his tenor hero roles on great stages in several lands, returned from his engagement opening the season at La Scala of Milan, happy about his warm reception in the home-country of the lyric drama.

"It has often been said before, but it is nevertheless true, that opera seems to be in the air of Italy," he said. "It is a part of life there and an artist senses more deeply the origin and devoted cultivation of the art-form so popular everywhere today.

"Not only the performance at La Scala, but the anticipatory period with its preparation, was thrilling and impressive. Care for the welfare of the artist, his comfort and peace of mind lightened the task; while the work with the conductor De Sabata was thrilling and rewarding."

It was fortunate that Mr. Baum had been completely routined by many performances of the Manrico part in Trovatore, for due to delayed plane flights and groundings at Gander and at Santa Maria in the Azores, he arrived in Milan just two days before the scheduled opening.

Before the Performance

"The secretary of La Scala had waited for us in Rome," Mr. Baum said, "and met us with so much courtesy and consideration that our fatigue was forgotten." Once in Milan the time sped rapidly. There were roses for Mrs. Baum, an official car for the tenor, an afternoon rehearsal with De Sabata the first day, with a general rehearsal in the evening. Spare moments were spent in fitting the new costumes and in being photographed by the press. But on performance day itself the artist is supposed to rest—there are no last hours of rehearsal to tire or unnerve the singer.

"When the time for curtain rise came," Mr. Baum continued, "I was as ready as possible. I shall not forget how the great conductor climbed the stairs to my dressing room and said 'Kurt, tonight you sing as you wish; feel free and at ease. Tonight I am your accompanist.' It was heartwarming."

Opening Night Resplendent

In answer to an irreverent query as to stage fright, Baum, who is a real "trouper," answered quite seriously, "I was not scared but I had a sense of awe there in the great house on Verdi Square where the composer himself had presented and directed his master scores. Also the sensation was new—the stage slanting towards the orchestral pit, the hanging galleries of the great house, the air of age and splendor. Trovatore had been completely re-dressed with new, gorgeous scenery and the first-night audience, like all opening-night ones everywhere, was brilliantly a part of the show. The annual premiere is a great social event there, as here. But the elder traditions of opera still prevail—the art of dramatic geste and timing and of artist reaction one to the other. There is a rigid discipline, also traditional. I had a wonderful 'dresser' of the old-school type who did everything for me and even accompanied me to my point of entrance. One had a feeling of security and care.

"I knew I had to be careful of one thing—pronunciation. I am not an Italian, and they are meticulous and insistent on accuracy. But it came off very well, and in fact, the press particularly mentioned my good diction." (The eight curtain calls for Mr. Baum after Di quella pira also attested the Italian enthusiasm for his singing.)

"In the majority of the Italian opera houses they still hold to the old rule of assigning to an artist a few roles to be sung many times during the season. In concurrence with this, I sang five Trovatores and was requested to extend my stay. This was impossible because of commitments in America. So I returned to fulfill my obligation to the Metropolitan, whose great stage has fostered and built so much of my operatic career."

PREPARATIONS AT LA SCALA . . . Plotting the second act of Il Trovatore at the Milan opera house, Kurt Baum, tenor, prepares the Gypsy scene with Fedora Barbieri, the Azucena, and Carlo Piccinato, the stage director (left). (Photo by Gian Colombo, Crown © Reserved.)

Apologia

Anent the recent Francine Falkon story in these columns, the contralto notes that she left her radio program to study and concentrate on preparation for a concert career. Since that time she has been under the guidance of Rhea Silberta, whose wide musical knowledge and experience have played a great part in choice of Miss Falkon's fine repertoire. The singer's vocal work also has been exclusively with Miss Silberta.

ALTHOUSE
STUDIO: 260 West 72
TR. 7-3538 New York 23, N. Y.

MARGARET MATZENAUER
20 years Leading Mezzo of the Metropolitan Opera
Complete Training: Opera — Oratorio — Concert — Radio
By Appointment—Write: 225 W. 86th St., Apt. 712, N. Y. 24

IONA HARMS
SOPRANO — Concert, Oratorio, Radio
Member NYSTA and NATS
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

EDITH HENRY
VOICE TEACHER AND COACH
160 West 73rd St., New York 23, N. Y.
TRafalgar 7-2558 NYSTA—NATS

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23. TR. 7-0466

Ernestine Hohl WILLIAMS, NATS
Scientific Voice Training and Interpretation
80-21 Grenfell Ave., Kew Gardens, L. I., N. Y.
Phone Virginia 7-0525J

ALBA CLAWSON
VOCAL TEACHER, Member NATS
1425 Broadway, N. Y. 18... { Lo. 5-3249 / Penn. 6-2634

Edna Beatrice Bloom
VOICE—DICTION—INTERPRETATION
Member NYSTA and NATS
816 Union St. (Grand Army Plaza), B'klyn 15. ST. 3-4831

GRACE LA MAR
VOCAL TEACHER and COACH
Member NYSTA and NATS
1425 Broadway, N. Y. C. LO. 4-2717

EDWARD HART
CONCERT ACCOMPANIST and COACH
344 West 72nd Street, New York, N. Y.
TRafalgar 7-4895

VERA CURTIS
Formerly Metropolitan Opera Co.
TEACHER OF SINGING
OPERA — CONCERT — ORATORIO
17 E. 88th St., N. Y. City 28 ATwater 9-5308

ARTHUR GERRY
TENOR — TEACHER OF SINGING
145 East 92nd Street ATwater 9-4993
NATS NYSTA AGMA
(American Academy of Teachers of Singing)

ADELAIDE THOMAS EAKIN
TEACHER OF SINGING
350 West 57th St., New York 19, N. Y.
Phone CI 6-3936

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
113 West 57th St., New York City, N. Y. Circle 7-5079
Boston—Thursday, Friday and Saturday
175 Dartmouth St., Boston, Mass. Kenmore 6520

GEORGE BOLEK
TEACHER OF SINGING — PROGRAM BUILDING
Mondays: 811 Steinway Hall, N. Y. C., CI. 7-8178
1521 Bolton St., Baltimore, Md. LA. 1474

MOLITORE
VOICE STUDIO
817 Steinway Bldg. NEW YORK CITY CI. 5-9531

LEON CARSON
TEACHER OF SINGING
Mem. NYSTA, NATS, Mem. Amer. Asso. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1860

ROMLEY FELL
TEACHER OF SINGING
Studio: 16 Central Ave., Newark 2, N. J.
Telephone Market 2-0020 NYSTA—NATS

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music, Juilliard Summer School
15 W. 67 St., N. Y. 23; TR. 7-5889; NYSTA-NATS

RITA KITTAIN • LYDIA CHALIAPIN
Complete vocal training—repertoire, language, stage
865 West End Ave., N. Y. C. ACademy 2-8154

RENATO BELLINI
TEACHER OF SINGING
COACH and COMPOSER
Idlo—171 W. 71. New York 23, N. Y. SC. 4-8936

EDGAR SCHOFIELD
VOCAL TEACHER
Juilliard School of Music, Juilliard Summer School
Studio: Steinway Bldg., 113 West 57th St., N. Y. C.
By appointment only: Circle 7-1180

URIEL NESPOLI
Teacher of Famous Pupils
CONDUCTOR — OPERATIC COACH
Studio: 1425 Broadway, N.Y.C. PE. 6-2634—LO. 5-1668

THE CHOIR CORNER By LEON CARSON

The Art of Choral Conducting

Despite today's headlong quest for speed, streamlining and commercialism, it must be admitted that America is a singing country. Community choral groups, religious and otherwise, appear to be among the happiest centers of our social and sometimes artistic life. Numerous volumes have been written on how to conduct groups of singers, both young and old, and in most instances each one has contributed something towards the stabilization of this particular phase of the vocal field.

A new book, titled Techniques in Choral Conducting,* by Archie N. Jones, is now available. Mr. Jones, who is Professor of Music Education at the University of Texas in Austin, approaches his subject in a broadminded manner by stating that "it is not our purpose to start a train of argument, but to stimulate the reader to extract such ideas and techniques as may be useful, experiment with them, improve them, and then use them as his own." The author's statements are simple, definite and concrete. They reflect his complete faith and confidence in the laws that he lays down and which have resulted from a considerable period of research and experience. They should prove of value to the musician and of interest to the layman, who listens only to the finished performance.

Techniques of Direction

Techniques in Choral Conducting covers the wide scope of problems to be solved by the conductor of choral bodies, ranging from the handling of the four most common "beats" (which the writer illustrates in neat fashion) through such important phases as chorus attacks, releases, the use of the fermata, rhythmic beats, phrasing and conductorial gestures. Other topics discussed in Chapter 2, The Technique of Conducting, are the director's knowledge of voice and his ability to hear adequately all parts and their consequent blend and other factors of general knowledge. Then follow five more sections, written in fluent and understandable style, and taking up the cardinal points of such directing.

Chapter II, on Tone Quality, in all phases of its physiological, acoustical and spiritual values, is exceptionally well written, particularly as to the adolescent voice, breathing, posture and general tonal production, balance, and the like. Whether one agrees to the *n*th degree with every statement made is beside the point. Dr. Jones supplements the many facts laid down with clear-cut, diagrammatic illustrations of worth.

The chapters on diction, choral interpretations, program building and organizational administration contain words of wisdom for those about to enter, or already employed, in this specialized vocal field. Appropriate appended sections covering a glossary of musical terms, recommended anthems, community song collections, choral recordings, interpretative analyses of vocal music and the usual bibliography adequately complete the book—making up 136 pages of informative material and fundamental facts within the range of both sacred and secular ensemble singing.

For over a period of years, in print and elsewhere, this reviewer has contended that every conductor of choral singing, involving both adolescent and mature voices, should first have a thorough fundamental and advanced knowledge of the vocal mechanism and its normal working and artistic limitations. The author of this new book has offered ample evidence of his right to such a status.

*Carl Fischer, Inc., New York, $3.00.

"Madonna and Child with Saints"

There is at present in the Metropolitan Museum of Art, New York, a beautiful painting with the above title, its pigments splendidly preserved, the composition well-bodied and subtle, the details cleverly blended, the whole being a source of wonder to those who pause to look. Girolamo dai Libri, an Italian of Verona (1474-1555), the artist, was noted for accuracy of detail and light, fresh colors.

The facial expressions of the characters portrayed are so naturally life-like and so alive that at once the picture gives forth a strange feeling of reality. With the Madonna in the center, Saints Catherine and Leonard are at her left, and at the right, Saints Augustine and Appolonia. The usual legendary scenery of mountains, valleys, castle and sky comprise a rich background. According to authorities, this altar piece was painted for the Cartieri Chapel in the Church of San Leonardo nel monte, near Verona. Vasari relates that the tree so prominently planted in the immediate background was executed in so naturalistic a manner that swallows flying in through the chapel doors and windows tried repeatedly to alight on its branches.

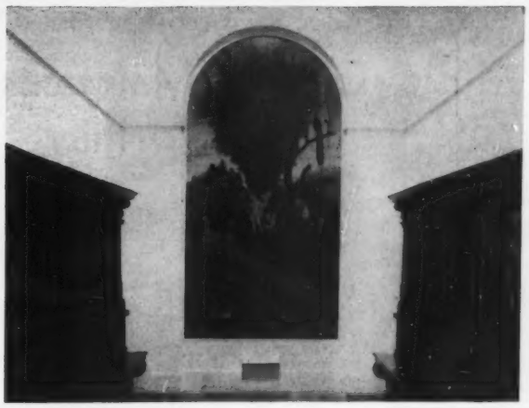
Flanking the painting on either side, may be seen a series of elaborately carved walnut benches or choir stalls of unknown provenance. A little hard to sit on, perhaps, but beautifully handwrought, the intricate workmanship is Italian, second quarter of the XVI Century.

Andover Organ Institute Announces 1949 Plans

The Organ Institute of Andover, Mass., announces that its 1949 summer session will be held from July 18 to Aug. 13, inclusive. The faculty, as at present announced, will include E. Power Biggs, Arthur Poister, Carl Weinrich and Ernest White.

Emphasis will be placed upon individual work this year. Two members of the faculty will be available at all times, both for master classes and for instruction of individuals and small groups. The courses will include work in technique, interpretation, registration, and practice methods in repertorial study, including works from every period from pre-Bach to the present time.

Scholarship aid will be available to a limited number of well-qualified musicians.



RENAISSANCE SACRED ART . . . Painting entitled Madonna and Child with Saints, by Girolamo dai Libri, of Verona (1474-1555) and choir stalls from Italy, dating from the second quarter of the 16th Century. (Courtesy of the Metropolitan Museum of Art.)

Choir Notes

César Franck's Mass in A was sung by the choir of the First Congregational Church, Montclair, N. J., on Jan. 16, with harp, tympani, cello and organ accompaniment. Clarence Snyder, organist and choirmaster, directed.

Mendelssohn's Elijah was given on Jan. 30 by the choir of the First Presbyterian Church, New York. Soloists, Barbara Troxell, soprano; Amy Ellerman, alto; Lucius Metz, tenor; Alois Poranski, bass. Gertrude Wesch, accompanist for chorus. Willard Irving Nevins, director. On Feb. 27, at the same church, the Abyssinian Church Choir under the direction of Howard T. Dodson, will sing a program of Negro spirituals and choral works.

Gustav Holst's The Coming of Christ, a setting of the John Masefield mystery play was sung on Jan. 16 by the choir of the Chapel of the Incarnation, New York, Searle Wright, organist and choirmaster. Also Part I of Parker's Hora Novissima on Feb. 13, to be followed by Part II on Feb. 20. Soloists, Jeanne Privette, soprano; Vera Wilson, alto; Clayton Krehbiel, tenor; Lewis Gaylord, bass.

Organ compositions by Handel, Bach, Sowerby and others were played in a recital given by Edouard Nies-Berger at St. Martin's Episcopal Church, New York, on Jan. 30.

The Three Heavenly Choirs by Milford and The Canticle of the Sun by Mrs. Beach were given by the choir of the Riverside Church, New York, on Jan. 30. W. Richard Weagly conducted, with Virgil Fox at the organ.

Turton's Mass in Honor of St. Cordis Jesu was directed by Dr. Charles M. Courboin on Jan. 30 at St. Patrick's Cathedral, New York.

On Feb. 14, Dr. Robert Leech Bedell, soloist for Organ Music on the WNYC American Music Festival Series, played an excellent recital on the Brooklyn Museum organ. The program consisted of Sabin's Bourrée in D, Pasquet's Aria in Olden Style, the Toccata Pomposa of Diggle, Shelley's Spring Song, Trio Sonata by Pietro Yon, and Dr. Bedell's own Messe Basse (Sortie). Similar organ recitals are broadcast each Monday morning over WNYC, by Dr. Bedell and Alexander Richardson, 10:30-10:55 a.m.

MUSIC FOR THE CHOIR LOFT
Reviewed by LEON CARSON

SATB

O SONS AND DAUGHTERS, by Jos. W. Clokey. J. Fischer & Bro., N. Y. 16c.

A spirited motet for Easter, triumphant in mood, for 4-part mixed chorus, with text by Jean Tisserand (XV Cent.) translated by J. M. Neole. To be sung a cappella: piano accomp. for rehearsal. Divided parts. Highly effective with large choral unit consisting of well balanced sections. 7 pages. Good singing tessitura.

THE WAY OF THE CROSS, by H. Wakefield Smith. C. C. Birchard & Co., Boston. 16c.

A well designed and appealing anthem for the Lenten and Easter seasons, for 4-part mixed chorus: text by the composer. Organ accomp. Soprano and alto soli. Normal vocal tessitura. Well marked for interpretation of the various changing moods of music and text. 7 pages.

ALLELUIA, ALLELUIA, by W. A. Goldsworthy. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London.) 16c.

A straight-forward, rhythmic and vigorous anthem for 4-part mixed voices, with descant for Junior Choir for Easter service. Organ or piano accomp. If descant is omitted, may be sung a cappella. Text by Theodore C. Williams, alt. Spirit of exultation prevails throughout. Vocal tessitura normal for all parts. 8 pages.

MISSA BREVIS (In honor of St. Ambrose), by George S. Dare. G. Schirmer, Inc., N. Y. 15c.

A well coordinated and splendidly harmonized anthem for 4-part chorus of mixed voices, with organ accomp. based on vocal parts. Sung in English, consists of Kyrie Eleison, Sanctus and Benedictus, Agnus Dei, Gloria in Excelsis. Tenor or baritone solo. Easy vocal tessitura. 5 pages.

BENEDICTUS ES, DOMINE, by Eric H. Thiman. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 16c.

PAUL CARLTON
505 Fifth Ave., N. Y. MU. 2-4180
presents:

VELA MONTOYA
Jose Castro—Neal Kayan
Spanish Dances and Music

BLANCHE and FLORENCE ZUCKER
Duo-Pianists

MIRKO
Sensational Jugo-Slavian Guitarist

TASHAMIRA
"The Exquisite Dancer"

NEW WORKS FOR SPRING PROGRAMS
MURMUR ON, SWEET HARP
by Stephen Foster
Edited and arranged, with piano accompaniment for
Women's Chorus
by GENA BRANSCOMBE
* * *
AFAR ON THE PURPLE MOOR
T.T.B.B. Based on an old Norfolk Air S.S.A.A.
3 East 43rd St. G. SCHIRMER New York 17

THOMAS JOHNSON
— TENOR —
ORATORIO — CONCERT — RADIO
182 Claremont Ave., N. Y. C. SU. 7-1880, MO. 2-2846

CHARLES ZAKAIB
BARITONE
CONCERT — ORATORIO — RADIO
318 W. 71 St., N. Y. 23 TR. 3-1939, SU. 7-1880

MILDRED HOLMER
COACH — ORGANIST — ACCOMPANIST
Teacher of Piano & Pipe Organ
Organist-Director St. Luke's Lutheran Church
112 W. 81st Street, N. Y. C. TR 3-6935

FATHER FLANAGAN'S
BOYS TOWN CHOIR
BOYS TOWN, NEBRASKA

Edouard NIES-BERGER
Official Organist—Philharmonic Symphony Society of New York. Conductor.
Limited number of students accepted — Circle 7-6015

CHICAGO

Midwest Music Center Maintains Traditions of the Past Worthily

By DOSHA DOWDY

CHICAGO offers greater opportunities than ever before for the recognition of the talented individual artist. One needs only mention the interest in his welfare taken by such organizations as the Society of American Musicians (sponsoring, as it does, auditions for talent of different grades of advancement, presenting winners in professional recital, and in the case of pianists, carrying the winner through to an Orchestra Hall Award recital on the Musical Arts Piano Series); the National Federation of Music Clubs; music sororities; opera and orchestral organizations; schools; music festivals, and other media such as radio and television. Furthermore, we have here today young talent comparable to that of notable figures of a former era.

Those with long memories in this city, however, recall brilliant exploits of the past. My seasoned colleague tells of the late George Hamlin, excellent American tenor, who introduced the songs of Strauss to his native country, as Rudolph Ganz had introduced the music of Debussy at the turn of the century, and of Arthur Middleton and Gustave Holmquist, bassos, who made a niche all their own not only in Chicago, but throughout the land. There were also the unforgettable Charles W. Clark, who sang French songs almost better than any Frenchman; Emile Sauret and Theodore Spiering, masters of the violin; the renowned William Sherwood; Julie Rivé-King and Fannie Bloomfield Zeisler, the two latter among the world's great women pianists; and Bruno Steindel, a shining light among cellists.

"What quartet," our devotee of another era asks, "has taken the place of the famous one composed of Mabel Sharp Herdien, soprano; Rose Lutiger Cannon, contralto; John B. Miller, tenor, and Arthur Middleton, bass? Where among organists would you find a Middleschulte a Clarence Eddy, or a Falks today?" And he continued to enumerate the names of other celebrities who helped to make Chicago the great music center it now is.

Every generation sees differently, and so with all due deference to these figures of the past I remind my confrere of those active among us today of international reputation who followed in their footsteps: Frank Van Dusen, Rudolph Ganz, Nina Minchin, Ennio Bolognini, Howard Wells, Maria Hussa, Rudolph Reuter, Cara Verson, Cecile de Horvath, Edith Mason, Rosa Raisa, Giacomo Rimini, Anna Fitzu, Paul Stassevich, Edward Collins, Sonia Sharnova, and artists of a still younger generation whose potentialities challenge those of their predecessors, among whom are Esther Payne, Nancy Carr, Bruce Foote, Ida Krehm, William Miller, John McDonald, Thaddeus Kozuch, Marisha Data, Evelyn White, Ruth Slater and Donald Gramm, not forgetting those in other fields. And we agree that every season and every generation produces its own leaders, and that Chicago today, as yesterday, is richly endowed musically.

Pro Musica Trio at Fullerton Hall

The Fullerton Hall concert on Jan. 27 by the Pro Musica Trio, under the auspices of the Chicago Chamber Music Foundation, was one of the most rewarding events of the season. The distinguished ensemble, Nina Mesirow-Minchin, pianist-founder, Ennio Bolognini, cellist; Fritz Siegal, violinist, with commanding authority and impeccable artistry, achieved remarkably sensitive performances in unity of musical conception, technical precision, tonal color and balance. One heard in the trios of Beethoven (op. 70, No. 1) and Brahms (op. 101, C minor) the purity of the composers' conceptions, and in Shostakovich's Trio op. 67, telling drama. The audience, which almost filled the house despite forbidding weather, gave demonstrations of its appreciation.

Polish Opera in English

Moniuszko's Halka was sung for the first time here in English at the Civic Opera House on Jan. 23. Unfortunately it is impossible to discuss the translation, since the words were almost completely unintelligible. One recognized former Chicago Opera sets in various stages of preservation, but the costumes, presumably authentic, were colorful and attractive. The orchestra under the capable direction of Silvio Insana labored valiently, but the voices were so distorted by amplifiers that it was difficult to judge them. However, Charlo Byars, as Halka, and John S. Stamford as Jontek, appeared to be giving creditable performances. Others of the all Chicago cast were Eleanor MacKinlay, Andrew Foldi, Lionel Godow and Gerald Smith. The chorus, which plays an important part in the opera, was generally competent.

PERFORMERS AND COMPOSERS FRATERNIZE . . . Scene at the Chicago Composers' Concert, arranged by the Cliff Dwellers' Club. Front row: Lillian Magnuson Waller, Rosseter Cole, Nesta Smith; back row: Lillian Poenisch, Edward Collins, Leo Sowerby, Rudolph Reuter, Irwin Fischer, Maude Ogle, Charles Greene, Helen Hesse, Barre Hill. Compositions were performed by five of the club's members, Leo Sowerby, Rosseter Cole, Edward Collins, Irwin Fischer and John Alden Carpenter. The last-named was one of the founders of the club in 1907.

Orchestra's All-Brahms Program

The all-Brahms Symphony concert of Jan. 21, under Eugene Ormandy, with Jascha Heifetz as soloist, marked a high point of the season thus far. The Variations on a Theme by Haydn, given a beautiful reading; the First Symphony, notable for the eloquence of the final movements; and the Violin Concerto made up the program. Heifetz, a true aristocrat of his instrument, gave an altogether magnificent performance of the last work.

The orchestra left the following week for the first of two scheduled one-week tours of the midwest, Mr. Ormandy conducting. Cities visited by the orchestra were LaPorte, Ind.; Springfield, Ill.; Columbia, Mo., St. Louis and Indianapolis. The orchestra's second tour will be during the week of March 27, and will include Detroit, Ann Arbor, Kalamazoo, Toledo, Decatur and Peoria.

Symphony Conductors and Soloists Announced for 1949-50

Edward L. Ryerson, president of the Orchestral Association has announced that Victor De Sabata, first conductor of LaScala Opera of Milan, has been engaged to open the 1949-50 season of the Chicago Symphony Orchestra. De Sabata will conduct the subscription concerts for the first four weeks of the 28-week season, with the following seven conductors taking over the podium, variously, for the remainder of the regular subscription concerts: Bruno Walter, Rafael Kubelik, Eugene Ormandy, Fritz Busch, George Szell, Fritz Reiner and Tauno Hannikainen.

Soloists up to now engaged to appear with the orchestra next season are: Dame Myra Hess, Rudolf Serkin, William Kapell, Eugene Istomin and Ida Krehm, pianists; Nathan Milstein, Zino Francescatti, Erica Morini and Joseph Szigeti, violinists; Edmund Kurtz, cellist; Kathleen Ferrier, British contralto, and Ebe Stignani, Italian mezzo-soprano.

Carol Brice at Orchestra Hall

Carol Brice's Orchestra Hall recital on Jan. 30 found the contralto in splendid voice, with her usual charming manner and confident poise. If her French and German diction was not beyond reproach, her English was of admirable clarity; and although such a song as Schubert's Erlkönig seemed beyond her present emotional capacity, she showed exceptional dramatic power and brilliance in an air from Gounod's Sapho. The accompaniments of Jonathan Brice, who played entirely from memory, were suitably subdued and understanding.

W. M. S.

John Carl Tegnell Appears

On Jan. 25 at Kimball Hall, Bertha Ott presented John Carl Tegnell in a recital which programmed the Four Serious Songs of Brahms, and arias from Pagliacci and Don Carlos, as well as groups of classic Italian and contemporary English songs. Mr. Tegnell has a baritone voice of pleasing quality and fair range and power, admirably schooled. His singing of some of the cantilena passages in the Leoncavallo aria, and his presentation of the Verdi were very fine. While his reading of the Brahms works failed to realize completely the depth and poignancy of their sense, their presentation, as well as that of the entire program was marked by intelligent musicianship and good taste.

H. L. B.

Other Concerts Heard

Recitals by eminent artists, given in Orchestra Hall within the past fortnight include those of Vladimir Horowitz, Rudolf Serkin, Jussi Bjoerling,

RAISA-RIMINI OPERA SCHOOL
920 N. Michigan Ave., Chicago, Ill.
Telephone Superior 9132

EDWARD COLLINS
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Harry Culbertson, Inc., 1744 E. 55th St., Booking 1948-1949 Chicago 15, Ill.

SONIA SHARNOVA
CONTRALTO
Studio 512 Fine Arts Building, Chicago 5, Ill.

NORMA HETSCH
CONTRALTO
RADIO — OPERA — CONCERT
825 Orchestra Building, Chicago 4, Illinois

RUTH SLATER
CONTRALTO
2836 N. Cambridge Ave., Apt. 3
Chicago, 14 Phone Lakeview 5389

ROSALIND GROB
DRAMATIC SOPRANO
OPERA—CONCERT—ORATORIO—RADIO
62 W. 74th St., Chicago 21 Phone: ABE 3820

MARY C. PETERSON
PORTRAITS IN OIL and BLACK AND WHITE
1433 Dearborn Parkway, Chicago, Ill. DELaware 5971

HADLEY ABERNATHY
PIANIST
825 Orchestra Bldg., Chicago, Ill. Har. 6110

BARRE HILL
BARITONE
American Conservatory
Mgt.: Clarence E. Cramer, Kimball Bldg., Chicago

John David Anello
CONDUCTOR
Opera — Concert — Voice Coach
2004 EAST EDGEWOOD AVENUE · MILWAUKEE 11, WIS.

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago

RUTH RAY
VIOLINIST
Fine Arts Bldg., Chicago 5, Ill.

TOUR MANAGEMENT
Clarence E. Cramer
Kimball Bldg, Chicago

Chicago Festival Opera
Give full opera with your chorus
Cast, costumes, scenery, scores

Hans Muenzer Symphonic Ensemble
Hammond Organ, 2 violins, cello, piano

Ruth Page & Bentley Stone
Premier dancing stars of Chicago Opera

Mary Louise Boehm—Dudley Powers
Pianist Cellist

Mildred Slocum & William Charles
Duets and joint, soprano-bass

Barre Hill—Baritone
Star of Opera, Concert, Oratorio

Gertrude Claver
Young People's Piano Recitals

Elizabeth Humphrey
Soprano

Artur Rubinstein and Ferruccio Tagliavini.

Metropolitan School of Music Recital

Advanced students of the Metropolitan School of Music who were presented in Kimball Hall recital, Feb. 6, before a large audience, were Eleanore Muzalski, mezzo-soprano; Virginia Palmer, pianist; Saverio Chimienti, basso; Eula Pierce, soprano; Robert Alexa, viola, and Ruth Vanderhere, soprano. The second part of the program included a concert version of Vagabond King, under the direction of Edward Meltzer, with narration by Saul Goldsmith (written by Elizabeth Shaw). Principals and Ensemble members included 31 students of the school.

S.A.I. Scholarship Fund Concert

Adele Norman, soprano, and Fannie Paschell, violinist, were presented in Scholarship Fund Concert in Kimball Hall, Jan. 31, by Gamma Chapter of Sigma Alpha Iota. The gifted young musicians drew a large and appreciative audience to hear their program composed of songs and arias by Mozart, Carpenter (from the cycle Gitanjali), and Folksongs of France arr. by Joseph Canteloube; and of violin works of Vivaldi, Chausson, Shostakovich, Suk and Wieniawski. Lillian Waller and Esther Kaub-Johnson were the accompanists.

University of Illinois Plans Festival

Igor Stravinsky will participate in the main musical offering of the second annual University of Illinois Festival of Contemporary Arts, Feb. 27 to April 3, in Urbana-Champaign. With his son Soulima as piano soloist, the composer will conduct an all-Stravinsky program by the University Sinfonietta, March 3. Other presentations will include the Walden String quartet, the Sinfonietta, a choral concert, and various ensembles, as well as a symposium on "The Composer and Society." The festival, which will combine drama, art, films, dance, and architecture, will include dance compositions by Orchesis, the student dance group, and productions by the Illini Theater Guild. Robert Edmond Jones, noted stage designer, will lecture on March 31.

Sowerby Work Premiered

One of Leo Sowerby's recent compositions was given its first performance for members and guests of the Cordon Club on Jan. 26, when Songs of Resignation (from Ancient Chinese Texts, 8th century B.C.) for baritone, violin, clarinet, and piano was premiered. The artists were Charles Greene, Helen Hess, Lillian Panisch and Maud Ogle. Mr. Greene preceded this with two groups of early English songs of Attey, Dowland and Purcell, and three by Delius. The new work, unusual, and skillfully played, should be repeated for a wider audience.

J. De L.

Illinois Opera Guild's New Project

The board of directors of the Illinois Opera Guild presented their new project at a luncheon for the press, Feb. 3. This project will be directed by a new Musicians' Advisory Committee of the Guild. The idea is to provide "a place or clearing house where everyone may be heard in all branches of music, receive advice, constructive criticism and help, provided they have outstanding ability. If major talents are found, they will receive assistance until they reach the professional stage. But hundreds of others who are good, whether or not they are professionals will receive personal and sympathetic understanding to place them in various fields of music, such as radio, opera, teaching positions, musical comedy, wherever they are best fitted." Mrs. William Cowen, formerly active in New York as Chairman of Stadium auditions for the Philharmonic Orchestra and for the Chicago Opera Company, will be chairman. Semi-finals and finals will be held at the Civic Opera House. No fee is required. The auditions committee reserves the right to select no one, if they are not up to the high standard maintained. Application for audition should be sent to Mrs. Cowen, c/o Illinois Opera Guild, 20 North Wacker Drive, Chicago.

1949 Good Year for Clarence Cramer

Manager Clarence Cramer, of Chicago, states that 1949 has opened as the best period for his list in several years. As always, committees appreciate attention to their interests by his personal visits, he says. Despite the Nebraska blizzards that greeted him during his trip to that State, Mr. Cramer was able to interest committees in his artists and attractions. Because of the weather emergency, he recently rode an old-fashioned freight train, travelling 59 miles in three hours between Norfolk and Columbus, while loaded down with a box of phonograph records to play as "samples," typewriter, business case and suitcase.

Chicago Musical College Notes

Rudolph Ganz is conducting two series of three concerts each with the San Francisco Symphony. This is his eleventh year as conductor of the Saturday morning Young People's Concerts of that orchestra. The dates are: Jan. 22 and 29, Feb. 5, March 19 and 26, and April 2. On Feb. 18, Mr. Ganz will play a recital in Jackson, Miss., and will hold master classes the next morning—under the sponsorship of Belhaven College.

Paul Kueter, pianist, is playing the Gershwin Concerto in F with the St. Louis Symphony Orchestra on Feb. 20. . . . Hortense Neimark will be piano soloist with the Waukegan Symphony Orchestra under the baton of Rudolph Reiners on Sunday, Feb. 16, playing Gershwin's Rhapsody in Blue. . . . The College Chorus will sing the choral part of Mahler's Second Symphony on Feb. 17 and 18, with the Chicago Symphony, Fritz Busch conductor.

Constance Eberling was piano soloist on a National Radio and Television program at Great Lakes Naval Training Station on Dec. 20, and with the Chicago Symphony under Fritz Busch on the regular WCFL broadcast from the Eighth Street Theatre, Dec. 29, playing the 2nd and 4th movements of the Rudolph Ganz Piano Concerto. This special program was for the members of the National Association of Schools of Music and the Music Teachers National Association in convention in our city.

Robert McDowell was piano soloist with the Chicago Symphony at the "Pop" concert, Saturday evening, Jan. 1, in the MacDowell Piano Concerto in D minor, with Hannikainen conducting. He performed the same concerto with the Nashville (Tenn.) Symphony under William Strickland on Nov. 23 and will repeat it in the "Orchestras of the Nation" broadcast on Jan. 15, with the same organization. . . . Jack Hansen, winner of the Society of American Musicians Piano Contest, appeared in a successful recital at Fullerton Hall on Jan. 9. . . . Richard Faith appeared with the Kalamazoo Symphony under Herman Felber and, as winner of the Musical Arts Piano Audition, will be heard in recital in Orchestra Hall, March 29, as well as with the Chicago Symphony at the "Pop" concert, Saturday evening, April 16, Hannikainen conducting. . . . Eleanore Warner and Narcyz Pasterczyk were first and second place winners, respectively, of the Opera Auditions sponsored by the Herald-American. Both received full scholarships to the Chicago Musical College.

Minneapolis Has Music Clinic

MINNEAPOLIS, MINN.—The Annual Mid-Winter Music Clinic, under auspices of Minnesota Educators Association (the state affiliate of the Music Educators National Conference, and the music section of the Minnesota Education Association) was held on the University of Minnesota campus, Friday and Saturday, Jan. 14 and 15.

President Carl O. Thompson, Bemidji, Minn., and other officers planned a valuable and stimulating program of events which included an Open Rehearsal of the Minneapolis Symphony orchestra under Dimitri Mitropoulos; instrumental and choral demonstrations; concerts given by various organizations over the state; presentation of Dr. Lester Anderson, Professor of Educational Psychology, University of Minn., as guest speaker on "Some Practical Considerations in Educational Psychology for Music Teachers"; and a concert by the Minneapolis Symphony in Northrop Memorial Auditorium, Mr. Mitropoulis conducting.

Among highlights of the program were the University of Minnesota Chamber Singers, directed by Dr. James Aliferis, in a group of madrigals ranging from Monteverdi to Vaughan Williams; the Clarinet Clinic led by Leopold Liegl of Emporia Kansas State Teachers College, with a one hundred piece clarinet choir composing the clinic group; and a Vocal-Choral Clinic led by Dr. Harry R. Wolson, Teachers College, Columbia University.

Stravinsky Elected to National Institute of Arts and Letters

Among 13 new members elected to the National Institute of Arts and Letters, according to announcement made by Douglas Moore, president, is Igor Stravinsky. He became an American citizen several years ago.

MARISHA DATA

CONTRALTO

IL TROVATORE—Azucena: (Two performances)
"All honors fell with a loud bang at the feet of Marisha Data."
—Albert Goldberg, Chicago Tribune

"The least expected success was that scored by Marisha Data . . . disclosed a big, warm, dramatic voice that rose to some truly exciting climaxes and evoked many a bravo from the exuberant house. Her Gypsy woman . . . was a most dismaying creature in the matter of ferocity."
—Richard Davis, Milwaukee Journal (Nov. 24, 1948)

HANSEL AND GRETEL—The Witch: (7 performances)
"Marisha Data's witch had Metropolitan Opera qualities."
—Cleveland Press

BARBER OF SEVILLE—Berta: { Eighth Street Theater, March 25, 1949 / Milwaukee Auditorium, April 29, 1949 }
". . . Miss Data, the expert comedienne with the piquant and beautiful contralto."
—Claudia Cassidy, Chicago Tribune

"Miss Data's rightful place is on the operatic stage, where as a buffo-mezzo she would carve a big career for herself, as her comedy is irresistible and her voice is rich and resonant."
—Chicago Herald American

IL MATRIMONIO SEGRETO—Fidalma: (5 performances)
"Marisha Data can take her place with the great singing comediennes of yesteryear . . ."
—Chicago Herald American

TARAS BULBA—Nastia: (2 performances) Jan. 24-25, 1949
"Marisha Data as Bulba's wife exhibited a telling mezzo-soprano."
—Felix Borowski, Chicago Sun

"Marisha Data remained a Hogarthian comedienne whose glinting mezzo-soprano can make a poor aria sound like a fairly good one."
—Claudia Cassidy, Chicago Tribune

825 Orchestra Building, Chicago, Illinois

RUDOLPH GANZ
Booking 1948-49
Address: Hotel Pearson, 190 E. Pearson St., Chicago
Steinway Piano—Decca Records

VIRGINIA PEMBERTON
Leading Soprano: Chicago Opera Co. — Boston Grand Opera Co.
179 E. Lake Shore Drive, Chicago 11, Illinois

SOLOMON
ENGLISH PIANIST

NOW BOOKING SEASON 1949-50
Mgt. A. STROK
119 W. 57th St., N. Y. C.

RICHARD KORN
AMERICAN CONDUCTOR

THE QUEENA MARIO
SCHOOL of SINGING
(a unique course in voice technique for home study)
Presented by the Columbia Recording Corp.
More than 28 professional artists now making their living in music here and abroad, have obtained their technical and artistic education with Mme. Queena Mario, during her 18 years of teaching. Each season produces new stars. In the last year, the following names have been added:

WILLIAM
McGRATH
Tenor

After his singing of the Verdi Requiem under Toscanini at Carnegie Hall.

Olin Downes, N. Y. Times—"A beautiful voice . . . a voice that is lyric and also capable of dramatic heights, manly, flexible and of an excellent sonority." *Irving Kolodin,* N. Y. Sun—"The likes of an Evan Williams or Dan Beddoe . . . sang with rapturous tone, a veteran's poise and the enthusiasm of youth." *John Briggs,* N. Y. Post—"Sang with the skill and assurance of a veteran . . . a trill many coloraturas might envy. His singing throughout was secure and well-controlled. Altogether, the young artist is off to a promising start."

FRANCES
BIBLE
Mezzo-Soprano
N. Y. CITY CENTER OPERA

After her Cherubino in first Marriage of Figaro.

Francis Perkins, N. Y. Herald Tribune—"A convincing Cherubino, two arias sung as expressive, sincerely felt music." *Harriet Johnson,* N. Y. Post—"Surprise of the evening was the debut of Frances Bible. She sang like a veteran, with vocal security and beauty." *Leo Lerman,* Theatre Arts Magazine—"One member of cast was unusual and left nothing to be desired. Clear, melodious, well-disciplined mezzo-soprano and knows how to use it. Has quiet charm which is most persuasive. Ingratiating actress . . . musical . . . great success . . . one of the most delightful Cherubinos I have seen." *Douglas Watt,* N. Y. News—"One of the chief surprises and delights of the evening was the appearance of Frances Bible. . . . More freshness and appeal and conviction than I have seen brought to it before. . . . Singing with great charm." *Cecil Smith,* Musical America—"Won exceptional success. . . . Singing altogether ravishing. Miss Bible is already a fabulous Mozart singer."

FERNAND
MARTEL
Baritone
N. Y. CITY CENTER OPERA

Pelleas to the Melisande of Maggie Teyte, New York City Center.

Irving Kolodin, N. Y. Sun—"Light baritone and graceful style were well-controlled." *Robert Bagar,* N. Y. World-Telegram—"An unusually good level of achievement . . . excellent French diction and well-styled singing." *Miles Kastendieck,* N. Y. Journal-American—"Performance was a credit to sound training and a feeling for vocal style." ***After N. Y. recital:*** *Jerome Bohm,* N. Y. Herald Tribune—"An interpreter with considerable artistic resources at his disposal. Sense of style assured . . . delivered perceptively and tellingly modern French songs. Mr. Martel sang them effectively differentiating subtly between varying moods." *R. P.,* N. Y. Times—"An accomplished interpreter with a natural flair for the concert platform. . . . Reflected intelligence and good taste. There was wit, feeling, variety and a sense of style in almost everything he did."

These artists as well as many others obtained their training from the same teacher with whom you can work at home.

For further information, write
COLUMBIA RECORDING CORP.
Bridgeport, Conn.

LOS ANGELES

Novel Opera Fare and New Chamber Orchestra Presented

By C. SHARPLESS HICKMAN

DESPITE snow, sleet, chilling rains and bitter cold, it has been eminently worth while to have ventured forth to Los Angeles' halls thus far this new year, for the variety, calibre and performance quality of the programs offered were consistently exciting. In particular, we have had some intriguing opera fare.

At Los Angeles City College Dr. Hugo Strelitzer's Opera Workshop, in cooperation with the Drama Department, staged the west coast premiere of Kurt Weill's American folk opera, Down in the Valley, with a slapstick English version of Pergolesi's La Serva Padrona as curtain-raiser. The latter tried too hard to be funny, and instead fell all over its forced comedy save when Gitta Perl's cleverly devised choreographic interludes with Joan Jacobs, in which the scene setting was carried out in view of the audience, caught the wonderingly wandering eye and mind.

Down in the Valley, under Glynn Ross' stage direction and Adolph Heller's baton, despite some vocal inadequacies emerged as a musically enticing, dramatically engrossing work which was superbly fashioned for non-professional presentation. The unit set designed by Rudi Feld, with the chorus on stage in the background throughout, was admirably lighted, and the action went forward with the same drive, as did the orchestra under Mr. Heller's deft hand, and the moving singing by Dr. Strelitzer's chorus.

The latter seeks out the unusual for his productions, being daunted by neither Fidelio nor The Devil and Daniel Webster, to mention two works he has presented, and his enterprise on behalf of both the classical and the contemporary is illustrated by his projected spring productions, Mozart's Der Schauspieldirektor, and Milhaud's Le Pauvre Matelot, both of which will also be sung in English.

Menotti and Ibert Double Bill

Dr. Jan Popper brought his Intimate Opera Players to Occidental College a few days later in Gian-Carlo Menotti's The Old Maid and the Thief and Ibert's Angélique, and in these blithe, modern works underscored the success he had here this fall with Così fan tutte. Some touches were sparkling in their conception, but the stiffness of the cast was a drawback, although Beta Popper, Mary Green Pauloo, Marjorie Dickinson and Winther Andersen sang ably.

Angélique was swift and uproarious almost throughout, with its delightful parodies of national musical styles and mores subjected to well-timed buffoonery by all, and particularly by James Schwabacher as the Italian tourist. Mrs. Schwabacher and Dr. Popper's clever handling of the small chorus of neighbors and gossips was inspired, and the entire presentation suffered only because Dr. Popper and Henry Holt—in fact, any two-piano team—could not possibly do justice to the subtleties of the original orchestration.

Chamber Symphony Founded

Los Angeles bridged a long-noticed gap in its musical organizations with the creation of the Los Angeles Chamber Symphony Orchestra, which recently gave the first of three programs under Harold Byrns. Organized for the performance of neglected classical works and new compositions in the chamber orchestra idiom, the group's excellence of personnel is attested by the fact that among its members are all four of the players comprising the American Art Quartet, and by its superb performance. Mr. Byrns conducted the American premiere of his finely fashioned suite of music from Purcell's The Faerie Queene; the Los Angeles premieres of Hindemith's Chamber Music No. 2 for piano and orchestra, Aaron Copland's Music for the Theatre and Haydn's Symphony No. 80 in D minor, rediscovered by Dr. Alfred Einstein; and the world premiere of Berthold Goldschmidt's rather trite Greek Suite. Stravinsky's Dumbarton Oaks Concerto rounded out this feast of novel music.

Jakob Gimpel gave a brilliant performance of the Hindemith score.

Equally fine was the Copland, in which the virtuosity of the first desk players and each choir was stunningly demonstrated.

Novelties by Philharmonic

The Philharmonic Orchestra, under Alfred Wallenstein, gave three recent concerts of high interest. The pair of Jan. 6 and 7 featured the Philharmonic's concertmaster, Sascha Jacobsen, and first violist Sanford Schonbach in a delightful performance of Mozart's Sinfonia Concertante in E flat (K. 364). David Diamond's Fourth Symphony, in its reduced orchestration, opened the evening, displaying a freshness, a melodic content, and a general air of happiness of heart which was the antithesis of the somewhat cosmic statement of its programmatic basis in "the idea of life and death."

The succeeding concert featured the Los Angeles debut of Arturo Michelangeli, whose playing of Haydn's D Major Piano Concerto was a beautifully stylized performance in which the lyric line was always kept lightly atop technical virtuosity. In the Franck Symphonic Variations, Michelangeli made excessive ritards which tended to break up the progression of the composition.

Antheil's Overture Reheard

George Antheil's Overture, McKonkey's Ferry, which had its first performance under Hans Kindler's direction last month, opened a later Philharmonic concert with considerable gusto. Somewhat brash and brassy, it was admirably constructed from two winning themes which held up firmly to the end of the short work, more of a symphonic poem in sonata-allegro form than an overture.

Schumann's First Symphony was best in its second and third movements. Another Philharmonic first desk man had his opportunity in Jacques Ibert's Flute Concerto, with George Drexler as soloist. The impressionistic mood of the Andante was appealing and the windblown finale used the solo instrument with particular dexterity and arresting effect. Falla's El Amor Brujo, with sultry-voiced Lucy Andonian repeating her success of last spring with Franz Waxman's orchestra, and a movingly tranquil performance of the Khovanstchina prelude of Moussorgsky rounded out this interesting evening.

In a subsequent concert, a feature was Wallenstein's fine reading of Bartok's Third Piano Concerto with Andor Foldes as soloist. Mr. Foldes placed his instrument within the framework of the composition as an integral part of the orchestra. His tone was responsive to shading, and his touch had delicacy.

Steinberg Impresses on Podium

Among the most memorable orchestra concerts of recent years was that led by William Steinberg as a benefit for the Southern California chapter of the American Friends of the Hebrew University of Palestine. Using the studio players who once formed the Janssen and Waxman groups, Steinberg programmed the Egmont Overture and the "Emperor" Concerto of Beethoven, with Jakob Gimpel as soloist, and concluded with a stirring performance of Mahler's First Symphony.

Graudans Play Babin Work

The concert by Joanna and Nicolai Graudan for the Music Guild was an outstanding example of the way in which two distinct personalities are capable of being blended masterfully in ensemble unison. Opening with Beethoven's Twelve Variations on a Theme from Handel's Judas Maccabeus—so richly rewarding and so rarely heard—the Graudans impressed with a performance of the Brahms F major Sonata. Babin's Variations on a Theme by Purcell explored the resources of the cello with great range of expression and technical variation. In this, with its arresting harmonics in pizzicato passages, Mr. Graudan seemed at his best. The Mendelssohn D major Sonata (op. 58) completed the list.

Murray Klein on West Coast

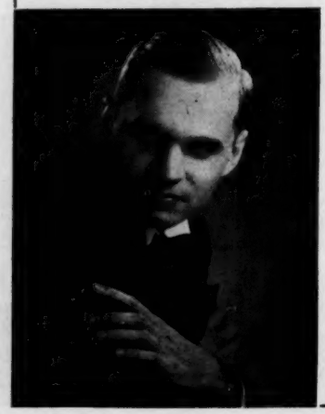
Murray Klein, young American violinist, was soloist at the opening of the Shadow Mountain Club of Palm Desert, Calif. He offered his own arrangements for violin with piano and cymbalom accompaniment, the latter instruments played by John Borisoff and Josef Kun. Mr. Klein, who was heard in concert in New York before establishing himself in Los Angeles, has organized a salon ensemble which plays under the name of Murray Korda, his Violin, and Ensemble Continentale.

CONSTANTIN
BAKALEINIKOFF
CONDUCTOR

HARRY KAUFMAN
AMERICAN PIANIST
Teaching
Secr. 1460 Stone Canyon Rd., Bel-Air
Los Angeles 24
Concerts
Ar. 7-4769

JACQUES RACHMILOVICH
CONDUCTOR
COLUMBIA ARTISTS MGT., INC.
Arthur Judson—113 W. 57th St., N. Y. 19—Bruno Zirato

HERBERT RENISON
ARGENTINE PIANIST



"An expressive interpreter and a pianist of great resources."
—*La Prensa, Buenos Aires*

"... fine musical versions of an absolute fidelity of style." —*La Capital, Rosario*

"... a grade of perfection which goes beyond mere digital prowess."
—*The Buenos Aires Herald*

CONCERT APPEARANCES
KIMBALL HALL, MARCH 11, 1949
and Midwest Area

Bertha Ott: Pers. Rep.
306 So. Wabash, Chicago, Ill.

NEW YORK CONCERTS: Debuts And Premieres Provide Novelty

CARNEGIE HALL

MENOTTI CONCERTO PREMIERED

Rudolf Firkusny appeared as piano soloist with orchestra for the second time within a week when he played the first New York performance of Gian-Carlo Menotti's Piano Concerto in F, on Jan. 20, with the New York Philharmonic conducted by Stokowski. Since Firkusny also played the world premiere in Boston in 1945, he almost has proprietary rights to the work. It is a crisp, light-textured piece in three movements, scored in the neo-classic style. The last movement, in march rhythm, is extremely clever. Firkusny's playing, with its elegance and *brio*, its technical freedom and its singing tone, showed the music in the best possible light.

The contemporary Soviet composers—Vano Muradelli and Aram Khachaturian—were also on the program. Muradelli's Georgian Dances, played for the first time by the orchestra, sounded like a pale, though noisy, imitation of Borodin's Polovetzian Dances, while Khachaturian's Second Symphony is about three-quarters of an hour's worth of unrelieved banality. An atmospheric reading of Debussy's Afternoon of a Faun closed the program. R. K.

PHILHARMONIC GIVES WORKS BY COWELL, BARON, LUENING

The Philharmonic under Stokowski offered three unfamiliar native scores in its weekend concerts, Jan. 22-23. On Sunday, Otto Luening's Pilgrim's Hymn, originally scored for chamber orchestra, and heard at Yaddo Festival, was given its initial hearing in a new form for full ensemble. It is a brief work of simple, ingratiating but not pretentious sort, suggested by tunes of the early American composer Billings. The program also included Khachaturian's Second Symphony as well as Debussy's Afternoon of a Faun.

JEAN GRAHAM, LEVINTRITT WINNER, HEARD

On Saturday evening, Henry Cowell's American Piper and Maurice Baron's Ode to Democracy had their first New York hearings. The Baron score is a setting of the Gettysburg Address by Lincoln, and the text, originally set for a speaker, was spoken backstage by members of the Schola Cantorum, the music being somewhat conventional in its thematic substance. Cowell's work is a short, lively opus, which has some depiction of Irish bagpipers' melodies as well as American folk suggestions, and is effectively scored.

Jean Graham, pianist, winner of the Levintritt Award, played Saint-Saens' Piano Concerto in G minor, the orchestra under Stokowski providing excellent support. The youthful artist gave an impressive account of her pianistic and musical ability. Her touch has great resilience, was warm, colorful and most attractive, and she was much applauded. H. W. L.

WILLIAMS' SIXTH IN LOCAL PREMIERE

The Philharmonic concert on Jan. 27 offered as the towering novelty Vaughan Williams' Sixth Symphony. The symphony, reviewed in this magazine last September after its American premiere in Tanglewood under Dr. Koussevitzky, again proved a moving score. Stokowski's interpretation, however, touched only the surface of the work and even in the dramatic parts gave color, but little atmosphere.

The concert opened with Ernest John Moeran's symphonic impression, In the Mountain Country. His melodic structure is influenced by Sibelius and his orchestral effects often remind one of Delius, plus an awareness of English and Irish folklore.

Gershwin's Concerto in F major for piano and orchestra was played by Byron Janis, who received an enthusiastic ovation for his brilliant and rhythmically spicy interpretation. To him, Gershwin's syncopation is a native tongue; he played it with naturalness and spontaneity. Liszt's Hungarian Rhapsody No. 2 closed the program. Why this trite piece of music was included is difficult to decide. H. W. L.

TOM SCOTT FOLK SCORE HEARD

The Philharmonic Orchestra, under Stokowski, gave Tom Scott's From the Sacred Harp as a novelty in the Sunday afternoon concert of Jan. 30. The short work, played several years ago by the New York Little Symphony under Joseph Barone, takes its title from the hymn collection of the same name, and is a melodic synthesis of two early American folk hymns, I'm a poor wayfarin' stranger, and Wondrous Love, written in a pleasant harmonization.

Ernest Bloch's Schelomo was given a moving performance by Leonard Rose, the first cellist of the orchestra. The other works on the program, Debussy's Nuages and Fêtes, Moeran's In the Mountain Country, Muradeli's Georgian Symphonic Dance, and Vaughan Williams' Sixth Symphony, were repeated from earlier programs. H. F. K.

HILSBERG LEADS PHILADELPHIANS

The sixth concert of the Philadelphia Orchestra, Feb. 1, was conducted by Alexander Hilsberg. The program consisted of standard works. Beethoven's Overture to the ballet The Creatures of Prometheus, played with utmost finesse; Sibelius' Symphony No. 2, and Stravinsky's Suite from the ballet Petrouchka.

The orchestra acquitted itself of this assignment with full honors. Mr. Hilsberg is a fine musician and thoroughly familiar with the music he is interpreting. He cares meticulously for detail, sometimes even too much so, so that the big design occasionally gets lost. Especially in the Sibelius Symphony one would have appreciated more aggressiveness and largeness of conception. Stravinsky's by now classical score was projected with color and rhythmic aliveness. Mr. Hilsberg and the orchestra were warmly applauded. H. W. L.

MYRA HESS WITH PHILHARMONIC

Walton's Spitfire Prelude and Fugue from the film, The First of the Few, which opened the Philharmonic concert on Feb. 3, under Leopold Stokowski, is in the words of the program annotator "somewhat reminiscent, in contrapuntal style and harmonic structure of fairly early Wagner." It certainly is not the inspired Wagner of Flying Dutchman or Lohengrin but the pompous and trivial one of such occasional pieces as the Kaisermarsch (which incidentally was commissioned for $5,000 for America).

The other orchestral offering was an inspired and stirring reading of Robert Schumann's Symphony in C major, No. 2. With the exception of the last movement, which Mr. Stokowski "adjusted" in spots to the work's advantage, he gave an orthodox interpretation, glowing with excitement and sounding beautifully. The cantilena of the Adagio had a fine lyricism.

Myra Hess played Brahms' First Concerto for Piano and Orchestra, in D minor. It always is a privilege to listen to the exquisite tone of this distinguished artist, but this concerto in particular asks for a more aggressive approach. Dame Myra's interpretation lacked drama and the necessary tension. The lyric beauty of the work, on the other hand, was convincingly projected. The audience gave itself willingly to the spell of her warm artistic personality, bestowing an ovation. H. W. L.

ADELE MARCUS' PIANO LIST

In a piano recital of the classic and romantic schools, Adele Marcus on Jan. 25 pleased a good-sized audience. Miss Marcus is devoid of mannerisms and her pedalling is correct. In the main, this

(*Continued on following* page)

WILLIAM L. STEIN INC.

Presents
for the season 1949-50

Dramatic Sopranos:

Brenda Lewis
City Center Opera, N. Y.

Regina Resnik
Metropolitan Opera Assn.
San Francisco Opera Assn.

Lyric Sopranos:

Anne Bollinger
Metropolitan Opera Assn.

Adele Leigh
Covent Garden, London

Dorothy MacNeil
City Center Opera, N. Y.

Frances Paige

Shirley Russell
Covent Garden, London

Coloraturas:

Karol Loraine

Marie Rondahl

Mezzos and Contraltos:

Eunice Alberts

Karin Branzell
Metropolitan Opera Assn.
San Francisco Opera Assn.

Conchita Gaston

Tenors:

Leslie Chabay
Metropolitan Opera Assn.
San Francisco Opera Assn.

Max Lichtegg
San Francisco Opera Assn.

David Poleri

Louis Vanelle

Baritones:

Andrew Gainey
City Center Opera, N. Y.

Andrew White

Bass-Baritones:

Lawrence Davidson
Metropolitan Opera Assn.

Emile Renan
City Center Opera, N. Y.

Bass:

Alois Poranski

Violinist:

Max Pollikoff

Duo Violinists:

Gerald and Wilfred Beal

Pianist:

Louise Meiszner

Conductor:

Carl Bamberger

Personal Representative for
SET SVANHOLM
Metropolitan and San Francisco Opera Assns.

WILLIAM L. STEIN INC.
113 West 57 St., New York 19, N. Y.

NEW YORK CONCERTS

(Continued from preceding page)

sincere artist showed a musical sense that made her playing satisfying. Her tone is round and full, especially in slow cantabile passages. A tendency to hurry the tempi in such works as the opening Three Sonatas by Scarlatti (C minor, F minor, E major) and the Chopin Polonaise, op. 53, resulted in some blurred rapid scale passages. Brahms' Intermezzo in E flat and Rhapsody in E flat major, received intelligent interpretation. Schubert's lovely Sonata in A major, op. 120, found the pianist *en rapport* with its idiom. Her treatment of the Schumann Variations Symphoniques was musicianly and well proportioned and resulted in several recalls. Shorter items heard were by Scriabine, Rachmaninoff, De Falla and Chopin, given poetic readings, and there were several extras.

H. I. B.

HEIFETZ TRIUMPHS IN RETURN

Jascha Heifetz returned to New York on Jan. 26, after more than a year's absence. His choice of the Respighi Sonata in B minor to open the program is questionable, for it is arid in context and sometimes grates on the ears. The oasis in this desert of sound was Heifetz' expressive rendition of the Andante. With this number out of the way, he launched into the Bach Sonata No. 3 for violin alone with broad, sweeping strokes, and revealed a silken tone finer than the strands of a gossamer web. In the Presto one could only marvel that despite incredible speed each note rang clear and true. The final work was the Vieuxtemps Concerto No. 5, in which Heifetz showed every brilliant facet of his skill in a monumental performance not easily to be matched. Emanuel Bay was the accompanist.

S. J. S.

VICTOR SCHOLER PLAYS NEW SONATA

At his recital on Jan. 28, Victor Scholer introduced to New York Niels Viggo Bentzon's Sonata No. 2, op. 42 (1947). The Danish pianist, who made his New York debut in Town Hall last season, set forth with technical and interpretive skill the wide demands of this new opus by a compatriot. Bentzon's Sonata has suggestions both of Debussy and at times of the current Russian school.

Mr. Scholer began his recital with the Sonata in D major by Galuppi of the 18th Century, in an expert performance. Schubert's lovely Impromptu, G major, op. 90, was followed by a massive rendition of Schumann's Etudes Symphoniques, that brought an encore. The second half comprised Two Etudes, op. 42, No. 3 and op. 8, No. 10, by Scriabin, Mazurka in B major and Scherzo in C sharp minor by Chopin; Liebestraum and Hungarian Rhapsody No. 15 of Liszt, the last having arresting bravura playing that evoked cheers and cries of "bravo." Generally speaking, the Scholer tone is warm and musical despite an occasional tendency to hardness, as in the Schubert Impromptu. An altogether impressive artist.

H. I. B.

MICHELANGELI IN FIRST RECITAL

The Italian pianist, Arturo Michelangeli, who made his American debut as soloist with the New York Philharmonic last fall, gave his first recital in New York on Jan. 30. Featuring Books I and II of the Brahms-Paganini Variations, he also played the Bach-Busoni Ciaccona, two sonatas by Scarlatti, Beethoven's Sonata in C major, op. 2, No. 3, Chopin's Berceuse and Scherzo in B flat minor. Although Michelangeli's formidable technique, beautiful tone, lovely legato and wide range of dynamics were all attributes to be admired, his interpretations left much to be desired. Much of the music, whether by Scarlatti, Beethoven or Chopin, was played in the romantic style, with exaggerated rubato and a lack of architectural design.

R. K.

MOISEIWITSCH PERFORMS CHOPIN PRELUDES

Benno Moiseiwitsch was heard on Jan. 31, playing a program consisting of Beethoven's Sonata in E flat (op. 81a), Kabalevsky's Third Sonata, the Schumann Toccata, Chopin's Twenty-Four Preludes, short pieces by Liszt and Rachmaninoff, and the not-so-short Liszt Mephisto Waltz as complicated by Busoni. Style, technique and authority marked all of Moiseiwitsch's playing, which in many respects was a throwback to the great school of bygone days. This pianist has incredible command, both manual and dynamic. He is a superb colorist, an original thinker, and shows much poetry in his readings.

In this concert, indeed, the only reservation one might have would be concerning a slight occasional carelessness. Can it be that Moiseiwitsch has arrived at the point where he finds only certain types of music a challenge? In some of the easiest Chopin preludes (notably the one in A major) there were some noticeable slips, and in Liszt's F minor Etude some of the finger work was not as impeccable as the pianist could make it. Yet in the really formidable Mephisto Waltz the results were little short of phenomenal, with the pianist's hands hitting accurately at all points of the compass at once. In any respect, though, Moisewitsch must be considered one of the great pianists of our day, and one whose ability with the Romantic composers is surpassed by none.

R. K.

TOWN HALL

REESE EXCELS AS CELLIST

Gilbert Reese, a young cellist from California, made his New York debut on Jan. 18. Barely past twenty, he already can be ranked as an artist of considerable merit. His tone is luscious throughout the dynamic range, he knows how to make the instrument sing and, what is more, has the temperament necessary for an exciting performance. The Haydn Divertimento and Schumann's Fantasiestuecke, op. 75, were exceptionally well played from every aspect. Dvorak's B minor concerto is dull without orchestra. Balsam at the piano could not make the long, difficult, episodic work into a cohesive unit. Shorter pieces, all played with appropriate and elegant style, were by Alexander Borisoff (Reese's teacher), Shostakovich, Bloch and Liadoff. The Borisoff piece, Guitar, revealed potentialities of the instrument heretofore unexplored, and in Reese's hands they were fully realized.

R. K.

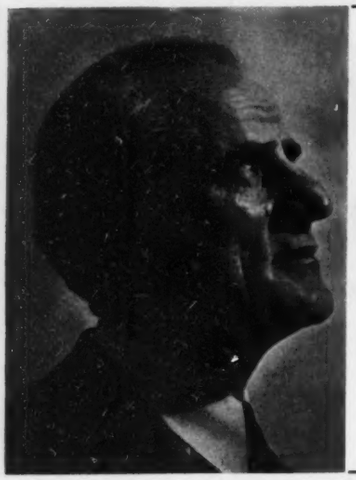
BACH ARIA GROUP BEGINS SERIES

In the first of three concerts, Jan. 19, the Bach Aria Group (William H. Scheide, director and founder) gave as usual an all-Bach program of arias, duets, a recitative and arioso, from nine of the church cantatas and two secular cantatas. The well trained group includes Jean Carlton, soprano; Margaret Tobias, mezzo-soprano; Robert Harmon, tenor; Norman Farrow, bass-baritone; Julius Baker, flute; Robert Bloom, oboe; Maurice Wilk, violin; Bernard Greenhouse, cello, and Sergius Kagen, piano. A large audience applauded the singers and instrumentalists for their sincere setting forth of the exacting list. The artists upheld tradition well and in particular deserved credit for introducing seldom-heard music.

H. I. B.

ELENA NIKOLAIDI IN BRILLIANT ENTRY

Glorious singing by a consummate artist marked the recital on Jan. 20 in which Elena Nikolaidi made her New York debut. The voice is a rich contralto of great range and exceptional flexibility and is handled with technical skill which establishes a new standard of comparative values in concert singing. Mme. Nikolaidi, who has been heard at the Vienna State Opera and elsewhere in Europe, can spin a pianissimo phrase.



SAMUEL
MARGOLIS
ONLY VOICE TEACHER
of
ROBERT MERRILL
Young, Brilliant Baritone of
METROPOLITAN OPERA HOUSE,
Radio and Concert.
Also, teacher of many famous singers of opera, concert and radio.
Studio:
152 West 57th St., New York 19, N. Y.
COlumbus 5-9155

HUGO
KORTSCHAK
Violinist
Studio: 155 EAST 91st STREET NEW YORK 28, N. Y.

JACK **RICH**
PIANO INSTRUCTION
to children and Adult Beginners at your home.
Studied at Columbia University and Juilliard School of Music. Taught in NYC public schools for many years.
FOrdham 7-6675

Fortune Gallo Presents
SAN CARLO
OPERA COMPANY
A National Institution
1949 — Annual tour opened with ten day engagement at the Boston Opera House, Boston, Mass., January 28th, and will embrace most of the major cities in the United States and Canada, concluding with the usual Spring season at Rockefeller Center Theatre, New York.
THE WORLD'S LARGEST PERMANENT TOURING OPERA COMPANY
Address: Suite 1101, 1697 Broadway, New York City 19

Rhéa SILBERTA
200 West 57th Street, New York 19, N. Y. — CIrcle 6-0048
Specialist in natural voice production... Authoritative coaching for opera and concert...

or sing a brilliant cadenza with equal facility and arias, lieder and simple folk songs fell with felicitous sound upon a bedazzled audience. High points of the long, varied program were the Mahler Kindertotenlieder, the three Greek folksongs by Ravel and two magnificent arias, Nachtwandlungszene from Verdi's Macbeth and from Bel raggio Semiramide, by Rossini. Jan Behr was the accompanist. M. C.

NIES-BERGER ORCHESTRA AND MARCELLE DENYA

The Nies-Berger Chamber Orchestra (Edouard Nies-Berger, conductor), presented the second of three concerts on Jan. 21. François Couperin's Concert dans le gout théatral, an enchanting piece of period music, opened the program in a reading remarkable for its finesse and stylistic purity. Mr. Nies-Berger also proved his excellent gifts as an orchestral leader in a musical and animated interpretation of Mozart's Symphony in A major (K. 29). Further orchestral offerings were Frank Bridge's There is a Willow Grows Aslant a Brook (Hamlet), a first New York performance, and the closing selection, Sinfonia from Il Signor Bruschino by Rossini.

The assisting artist was Marcelle Denya, French soprano, who contributed two arias by Lully and Viens dans ce boccage, belle Aminte, of unknown origin, arranged by Weckerlin, Nocturne by César Franck, orchestrated by J. Guy Ropartz, and three songs by André Lavagne. Unfortunately, the effectiveness of her vocal delivery was marred at times by insecurity of pitch. A sizable and highly appreciative audience attended. H. W. L.

MYRA HESS BACK

When Myra Hess returned on Jan. 22 (matinee) to play before a sold-out house, her audience was treated to a program exclusively of Bach and Schubert, the first represented by the Partita in D major and the Italian Concerto, the latter by the Sonata in B flat major (op. posth) and Dances. The eminent artist announced before starting that she would have the music on the stand, for it "would give her more freedom and make her feel more comfortable," but she discarded it for the Schubert Dances. Her playing of these little silhouettes was of beguiling charm, variety and color. Her interpretation of the Italian Concerto had deep meaning in the Andante, and brilliancy in the corner movements. The opening Partita and the Schubert Sonata suffered from a certain self-consciousness and lack of spontaneity which lessened the impressiveness of her effort. Dame Myra was greeted with an ovation and the audience made her feel, after each number, how glad it was to have her back. H. W. L.

ASTOLFO PESCIA
TEACHER OF DOROTHY KIRSTEN IN ITALY AND IN NEW YORK
Studios: 120 W. 57th St., N. Y. C. Circle 6-4952

OLGA EISNER
Teacher of Mimi Benzell, Metropolitan Opera Ass'n, and Lilly Windsor, Rome Opera
407 Central Park W., New York AC. 2-8951
Thurs., Met. Opera Studios, Studio 67 PE. 6-2634

LILLA CIMINO
SOPRANO
CONCERT — RADIO — ORATORIO
Mgt.: George Leyden Colledge—RKO Bldg., N.Y.C.

CONCERT DIVISION
W. COLSTON LEIGH, Inc.
521 FIFTH AVE., NEW YORK 17, N. Y.

RAY LEV
AMERICAN PIANIST

ELENA IMAZ
INTERNATIONAL DANCE TRIO

CASSADO RETURNS AFTER DECADE

Gaspar Cassado, cellist, was assisted excellently by Leopold Mittman at the piano, in his recital at 5:30 on Jan. 22, marking the former's return after an absence of a decade. He retains marked technical powers and musicianship. As he opened the program with his own transcription of Vivaldi's Concerto in D major, op. 3, No. 9—originally a concerto grosso—and Haydn's Sonata No. 3, written for an obsolete string instrument from the family of the viola da gamba, one admired his fine phrasing and musical conception. His tone has a wide vibrato which sometimes seems to influence the accuracy of pitch. But in his playing of Mendelssohn's Sonata in D major, op. 58, there was much to esteem, including the elegance and sweep of the first two movements and lyricism of the Adagio opening the last part. Later came two transcriptions of Debussy and Ravel, and two pieces, Danse des Elfes and Requiebros, from his own pen. They brought the concert to an effective close and stirred an ovation. H. W. L.

DORIS DOREE ON RECITAL STAGE

One of the season's outstanding recitals was given on Jan. 23 by Doris Doree, whose singing has recently brought her much acclaim for her concert and opera appearances in Europe. Miss Doree's voice is of exquisite texture, lustrous and ample in dynamics and tonal depth. She seemed further gifted with an imaginative feeling for song delivery, which made her interpretative effects expressive without resorting to gesture or facial play. The Mozart airs were beautifully sung; the Schubert numbers a little on the slow, restrained side, although permitting the artist to exhibit long-breathed phrasing. The Hugo Wolf group won the favor of the large responsive audience as did the delicate Debussy songs. For this hearer, Miss Doree reached the peak of artistry and vocal technique in the two demanding songs of Benjamin Britten, Now the Leaves Are Falling Fast and Let the Florid Music Praise. Perhaps her greatest warmth and freedom came in the appended Wagnerian excerpt, Dich, teure Halle, which was splendidly sung. The closing group of five Falla pieces were excellent in style and rhythmic balance. Fritz Kramer was the accompanist. M. C.

TOUREL SINGS HINDEMITH CYCLE

Jennie Tourel's artistry, musicianship and devotion to the furtherance of contemporary music were displayed convincingly on Jan. 23 when she sang the first performance of the revised version of Paul Hindemith's Das Marienleben, op. 27. Hindemith's work is based on Rilke's poems, among the most distinguished written in our time. They have a beauty of their own, a baroque richness and profound emotional meaning. Hindemith in his setting demands the utmost of expressiveness from vocalist and pianist, the latter in this case gifted Erich Itor Kahn. As he says in a preface to the new version, the composer has attempted to simplify the singing part, but even so, the work presents forbidding difficulties. For one listener, there is a discrepancy between the beautiful "baroque" words and the modern counterpoint of Hindemith's music; a gulf between the basically romantic feeling of the poem and the severe objectivity of the musical accompaniment. The performance, however, was a deeply impressive effort, justly rewarded with a prolonged ovation. H. W. L.

KIRKPATRICK AT HARPSICHORD

Two composers—Bach and Scarlatti—were played by Ralph Kirkpatrick on Jan. 23. The entire first half of his harpsichord recital was devoted to Bach's "Goldberg" Variations, one of the few works in musical history which can safely be described as monumental. Kirkpatrick played this set with complete fluency—including an admirable freedom in his left hand—and with perhaps greater variety in registration than he pre-

(Continued on following page)

Emma FOOS
CONTRALTO

"Emma Foos, contralto, soloist with the Pfalz Orchestra, has a magnificent voice, the likes of which we have not had the pleasure of hearing for many a year."
—Die Rheinpfalz, Oct. 1948

"She is a truly accomplished lieder singer imbuing with each work the depth and warmth of a deep-felt musicianship. Her interpretation of lieder by Beethoven, Brahms, Schubert and Strauss was enhanced by lilting notes of a pure gold texture."
—Badischer-Anzeiger, Nov. 1948

Emma Foos returns to fulfill another tour in Germany in the Summer of 1949. She will appear in opera roles in concert and opera: as Amneris in Aida, Brangaena in Tristan and Isolde, in Karlsruhe, Heidelberg and Mannheim.

Mgt.: ANNIE FRIEDBERG — 251 West 57th Street, New York, N. Y.

JUANA

"Her dances were altogether lovely . . ."
Walter Terry, N. Y. Herald Tribune

". . . an artistic intensity which never failed to impress."
Wolfgang Stresemann, N. Y. Sonntagsblatt

"Her range is as wide as the human heart."
S. U. Lauton, Dance News

EUROPEAN TOUR NOW BOOKING 1949-50

Mgt. GUIDO CARRERAS
77 Via Aurelia, Castiglioncello, Livorno, Italy

NEW YORK CONCERTS

(Continued from preceding page)

viously has essayed. It was a performance in the best of taste, completely masculine in concept, with none of the finicky approach that looks upon the music as a venerable set of rather dry exercises. Ten Scarlatti Sonatas also were on the program, most of them unfamiliar to regular concert-goers. Considering that Scarlatti wrote over half a thousand sonatas, the adherence to a dozen or so by most concert pianists is inexplicable, and Kirkpatrick performed a service by presenting a few off the beaten track. He played them with artistry, furthermore, rounding out a recital that was one of the most satisfactory of the current season. R. K.

CHOPIN AND STRIMER PLAYED BY BRAININA

The Chopin centenary was observed by Balbina Brainina in the first half of her recital on Jan. 25. After intermission the pianist played Haydn's Sonata in E minor, Brahms "Edward" Ballad, pieces by Rachmaninoff, Scriabine and Liszt and the first performance of Strimer's Incantation (from Eleven Tales). Miss Brainina is an artist of emotional intensity. Deep feeling colored all she played and gave vitality to her musical utterance. Stylists might disagree with some of her interpretations, but certainly individuality and interest were not lacking. The new number, an impressionistic work with effective, tolling bass chords, had an effective premiere. D. B.

TEYTE WITH INTERNATIONAL SINGERS

The Jan. 26 concert of the American International Singers, a choral group organized and conducted expertly by Clifford Kemp, offered interesting singing and ensemble material of a high order. A mixed group opened the program, the Missa Brevis of Palestrina, Helfman's Hashkivenu and the first performance here of Ravel's Trois Chansons with the clever satirical twists in the text. The Song of the Jewish Partisans, folktunes and compositions with an Afro-American flavor completed the printed list. The International Singers seemed a versatile group and sang with taste and fine balance of tone.

Maggie Teyte, the guest artist of the evening, was her inimitable self, singing with impeccable style and exceptional diction three lovely Debussy numbers, the haunting L'Absence by Berlioz, Heures d'Été by Baton and the Falla Seguidilla. George Reeves was at the piano for the soprano. M. C.

JEROME RAPPAPORT, PIANIST

Jerome Rappaport was heard in recital on Jan. 27. As last season, he impressed his hearers with superior technical ability and digital fluency. There appeared to be no pianistic hazards for this player. He disclosed a brilliant talent and, in Mozart, Mendelssohn and Chopin compositions, also promising expressive warmth. Other works programmed were the Bloch Poems of the Sea and (first performance) Prelude and Toccata by Robert Starer. The last revealed a composer of promise with skill not completely brought to fruition. M. C.

SCHUSTER PRESENTS HINDEMITH SONATA

Joseph Schuster's recital on Jan. 28 included Hindemith's Cello Sonata (1948), which combines the finest features of this prolific composer. His contrapuntal mastery is undisputed and in this work blends unobtrusively with the general design. The last movement of the sonata is a Passacaglia of grandeur and beauty. But the highlights are the first part, a lyric Pastorale which develops dramatically to a stirring climax, and the humorous Scherzo with its rhythmically outspoken first theme and singing trio. The fine performance of Mr. Schuster was enhanced by the admirable partnership of Edward Mattos, the pianist. In this number, as in the preceding Sonata in E minor by Brahms, op. 38, the cellist proved to be a chamber music player of sensitivity and pronounced personality. With his warm, velvety tone and secure technic, he played a Boccherini Adagio and Allegro and Beethoven's Variations on a Theme from Mozart's Magic Flute, Chopin's charming Introduction and Polonaise, op. 3, and shorter pieces by Rachmaninoff, Shostakovich, Benjamin, Villa-Lobos and De Falla. Encores were added to the printed list on the insistence of his enthusiastic audience. H. W. L.

FRANK SHERIDAN'S PROGRAM

The Jan. 29 recital by Frank Sheridan was a deeply satisfying experience. He is an instrumentalist of the finest quality whose effortless technique encompassed a wide range of demanding music with excellent interpretative taste and with unfailing flow of pure, rich and sonorous tone. Mr. Sheridan showed that he is today a master pianist.

The program included the Bach-Busoni Chaconne, Mozart's Rondo in A minor, the Beethoven Rondo a Capriccio, quaintly titled "Fury over the Lost Penny," and Franck's Prelude, Chorale and Fugue. The second half listed Sonata No. 1 by Anis Fuleihan, Fantasia op. 49 by Chopin, a Spanish Dance from La Vie Brève, by Falla-Schmitz and two Ravel numbers, Ondine and Toccata. M. C.

MARY SYME PLAYS

A group of Scarlatti sonatas opened the Jan. 29 recital of Mary Syme, young pianist from Canada whose style was clear-cut and who delivered beautifully etched designs in her chosen numbers. Her technical skill and assured poise outweighed the emotional in her playing but brilliance and clarity were ample compensations. The program offered in addition to the opening compositions, Bach's Capriccio (Upon the Departure of a Beloved Brother); Chopin's Sonata in B minor; Fauré's Third Impromptu; Rachmaninoff's Three Etudes-Tableaux. Miss Syme also gave Villa-Lobos' Bachianas Brasilieras No. 4 its first local hearing. M. C.

ALEXANDER SVED SCORES

The Jan. 30 matinee recital of Alexander Sved, Metropolitan baritone, with a program including arias by Donizetti, Paisiello, Rossini, Giordano and Verdi and songs by Beethoven, Schubert, Brahms, Strauss and Bartok, revealed the wide range of this excellent talent. The singer, though familiar on the lyric stage, surprised his listeners with the finesse and sensitivity of his style in delivery of songs. Not only was the dramatic power of Schubert's Doppelgänger tellingly projected, the tender lyricism of songs like Nun bist du meine Königin by Brahms or Strauss' Traum durch die Dämmerung was impressive. Mr. Sved's phrasing and diction testify to his fine musicianship. With as much taste as drama the arias were delivered in truly notable fashion. The *bel canto* line in Donizetti's La Favorita aria spoke well for Mr. Sved's well founded technic, as did his skilled use of *parlando* in Verdi's famous aria from Falstaff, one of the many encores. A large audience gave the singer an ovation. Otto Herz assisted at the piano. H. W. L.

SAIDENBERG LITTLE SYMPHONY AT NEW FRIENDS

The Sunday afternoon concert of the New Friends of Music (Jan. 30) was the first of two in which the Saidenberg Little Symphony is offering all the Bach Brandenburg Concertos. Assisting artists were Alexander Schneider (violin), Ralph Kirkpatrick (harpsichord), Julius Baker, and Ralph Eichar (flute), Mitchell Miller (oboe) in the concertos No. 1 (F major), No. 2 (F major), and No. 4 (G major). Daniel Saidenberg led the ensemble in an evocative interpretation which elated the capacity audience. H. F. K.

HELEN KWALWASSER IMPRESSES

Helen Kwalwasser, violinist, in her recital on Jan. 30, showed that, though young, she already has a style of her own. She has grown in maturity since last we heard her and displays excellent bowing and finger dexterity, a large and sweet tone, and ease of presentation. Following Vivaldi's Concerto in D, she was heard in Beethoven's pensive Romance in G; the César Franck Sonata; the Falla-Kochanski Suite Populaire Espagnole; an unaccompanied Sonata by Arnold Fish, a four-movement work of no remarkable individuality despite its command of the form, also short pieces of Bloch and Stravinsky. She had the notable assistance of Eugene Helmar at the piano. L. J. G.

Who's News in Concert Promotion

MARVIN McDONALD. Presents All Star Concert Series of Atlanta; Artists Concert Course, Birmingham; Montgomery Concert Course, Montgomery; All Star Concert Series, Savannah; University Concerts, Inc., Knoxville; Marvin McDonald Concerts, Greensboro, N. C.; and independent attractions in Raleigh, Winston-Salem, N. C., Orlando, Fla. Background: 12 years in Lyceum and Chautauqua representation, two years as Southern representative of Columbia Concerts (now Columbia Artists Management). Spends vacations at his summer home in Highlands, N. C. States his policy: "To give the subscribers as much as possible for as little cost as possible."

PAULIST CHOIR of CHICAGO

FATHER O'MALLEY, *CONDUCTOR*

Now Booking — J. C. McManaman, Mgr.

911 So. Wabash Avenue Chicago 5, Ill.

DANCE CLASS FOR SINGERS "Heartily recommend it!" *Wm. L. Stein, Concert Mgr.*

"Have watched and found Charlotte Ellis' class for Opera Singers excellent; work combines loosening of bodies with operatic gestures giving singer an excellent feeling for the stage . . . does her work in personal and charming way."

CHARLOTTE ELLIS—Studios: CBS B'way Bldg., Steinway Hall. Tel.: Tr-7-9233 or Ci-7-6604

ADELE

MARCUS

PIANIST

"Her performances have temperament, character and intelligence. Miss Marcus plays with a light, singing touch that can be turned to magical effect."

Howard Taubman, N. Y. Times, Jan. 26, 1949

"One of the most interesting pianistic events of the season."

Alfred Frankenstein, San Francisco Chronicle

"Pianist in concert reveals rare gifts" (headline). "If all pianists during the coming season are of a quality comparable to Adele Marcus, there is going to be a great deal of sweetness and light in this corner." *Albert Goldberg, Los Angeles Times*

AS A TEACHER

Miss Marcus has also gained wide recognition. Among her outstanding pupils are Byron Janis, who made a sensational Carnegie Hall debut last October and William Dorn, 3 times re-engaged with St. Louis Symphony.

Suite 1610—68 West 58th Street, New York 19, N. Y.

MARY BOTHWELL
SOPRANO
Exc. Mgt.: Annie Friedberg, 251 W. 57 St., N.Y.C. 19

JOSEPH SHORTMEYER
TENOR

MATHILDE SARRAND
SOPRANO
Opera — Concert — Radio
Per. Rep.: Hulda Rossini, 50 Central Pk. W., N.Y. Tr. 7-9385

JACK EPSTEIN
BARITONE
Inquiries to 1401, Steinway Bldg., N. Y. C.

MIRIAM SPIER
TEACHER OF VOCALISTS
WITH NAME BANDS, RADIO, and MUSICAL COMEDY
49 W. 52nd St., N. Y. C. 19 ELdorado 5-1943

FRANK LA FORGE — VOICE — 1100 Park Ave., N. Y. 28
ERNESTO BERUMEN — PIANO — ATwater 9-7470

EVERETT FRITZBERG
PIANIST
Personal Representatives
MARGUERITE HOFFMANN, 4250 1st Ave. So., Mpls. 9, Minn.
FRANCES OLSON, 578 62nd St., Oakland, Cal.

EFFA ELLIS PERFIELD
Send $1.00 for Ten Note Pieces For the Pre-School Child and Play Myself Book I. Musical, Fascinating, Creative.
103 E. 86 St. (Park Ave.) N.Y.C. 28—SA. 2-4859

SHURA DVORINE
PIANIST
Exc. Mgt.: AMERICAN-CANADIAN CONCERTS & ARTISTS, Inc.
59 West 55th St., New York 19, N. Y.

GERALDINE COOKE
SOPRANO
OPERA — CONCERT — RADIO
205 W. 57 St., N. Y. C. 19; CI. 7-5420, Ext. 1

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. TR. 4-6848

CHARLES EVERETT
TENOR—Concert—Recital—Oratorio
Per. Rep.: Louis Martin
542 Fifth Ave., N. Y. C. 18 VA 6-8889

RENÉ MAISON
VOICE-INTERPRETATION
Juilliard School of Music, 120 Claremont Ave., N. Y. C.

MARIA HUSSA, Soprano — SERNI, Basso
Teachers of
OPERA — LIEDER — ORATORIO — DRAMATICS
SHERWOOD MUSIC SCHOOL

MARIENKA MICHNA
PIANIST
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

HILDA OHLIN
SOPRANO
Exclusive Management: Austin Wilder
745 Fifth Ave., New York

EVA DeLUCA
Lyric Soprano
"A soprano of great talent . . . a beautiful voice."
Baltimore Sun, Nov. 14/47
Pub. & Prom. Dir. Inc.,
119 W. 57 St., N. Y. C. 19

LITTLE ORCHESTRA AND FRANCESCATTI

The Little Orchestra Society (Thomas K. Scherman, director and conductor) closed this year's series on Jan. 31. Soloist of the evening was Zino Francescatti, who played Nardini's Concerto in E minor and Ravel's Tzigane. Mr. Francescatti, one of the most exciting violinists now before the public, made each of this offerings remarkable because of his fine technical and musical interpretations. In the concerto his sweet and yet always manly tone was admired; and the Ravel showpiece became an enchanting experience, the tremendous technical difficulties surmounted with greatest ease. The orchestra followed the inspiring example of the soloist with great devotion and with happy results.

The orchestral numbers opened with Daniel Gregory Mason's Scherzo-Caprice, op. 14A, for chamber orchestra, which employs the vernacular of the early part of this century, sometimes reminding one of Richard Strauss, in color and rhythmic structure. Bohuslav Martinu's Toccata and Two Canzone show the composer at his usual masterly peak of formalistic and orchestral command. Again the elements of Bohemian and Moravian folklore are discernible in the score, scintillating in its colorful harmonic shades. Schubert's Symphony No. 5, in B flat major, in a performance of charming animation, closed the bill successfully. H. W. L.

TIMES HALL

MILDAH POLIA'S GALLIC PROGRAM

Mildah Polia, French mezzo-soprano, gave her third New York recital on Jan. 18, a program of French art songs, old and new. Besides traditional numbers, she included music by Exaudet, Garat, Grétry, Cras, Poulenc, Duparc and Rhené-Baton. This was an interesting list, and Miss Polia displayed considerable acting ability, although her voice at times lacks dramatic color. Her tones were especially pleasing in the middle register, and she showed intimate knowledge of French song literature. Charles Richard was at the piano. D. B.

ANNA STECK AND HANS MELZER

The joint recital of Anna Steck, soprano, and Hans Melzer, bass-baritone, on Jan. 21 marked the New York debut of the former. Miss Steck made her bow in two Handel arias, first performance of Six Chansons Francaise by Tailleferre, and Four Songs of Debussy, three announced as first performances; and songs of Marx, Edmunds and Berger. Her voice is somewhat light for some of these works but, within its limits, she handles it well and her interpretations were warm and tasteful. Mr. Melzer sang three songs collected by Yvette Guilbert, German groups by Schubert and Paul Graener, and numbers in English. His tones were resonant and freely produced, at their best in the German songs, where his diction, too, was displayed most advantageously. Lowell Farr was the deft accompanist. D. B.

LILLA CIMINO IN DEBUT

Lilla Cimino, soprano, made her debut on Jan. 23 and showed understanding in songs by Handel, Paisiello, Torelli, Durante, Weckerlin, Paladilhe, Lalo, Rachmaninoff, Franz, Brahms, Grieg, Williams, Ronald and Horsman. Her voice was most effective in the lower compass. With further study she should develop the upper tones; her high notes at their best were sung with ease and control, indicating what she can command when she has gained confidence in the higher register. Paul Meyer provided excellent piano support. D. B.

BERTRAM KELSO, TENOR, HEARD

Bertram Kelso, tenor, gave an interesting program on Jan. 25, accompanied sympathetically by George Trovillo. He sang with good spirit and excellent diction, especially in the English group. Starting with Beethoven's An di ferne Geliebte and a Buxtehude solo cantata, he continued with Handel's Sound An Alarm and numbers by Vaughan Williams and Mozart. L. J. G.

LANIER IN TAXING LIST

Musicianship and fine feeling for style and text distinguished the recital of Helen Lanier Jan. 30. The long and difficult program gave the mezzo-soprano's voice a variable quality at times, but the listed repertory was in itself an achievement. High points were the interesting Messeaen, Fourdrain and Poulenc songs, the In alto mare of Respighi; the La luna prigioniera, by Recli; Stravinsky's Trois petites chansons, and a Greek folksong. Miss Lanier concluded with a melodious group of English and American folk and art songs. She was ably accompanied by George Reeves. M. C.

KENSLEY ROSEN AND HOWARD WELLS

Kensley Rosen, violinist, and Howard Wells, pianist, were heard in a sonata recital on Jan. 31. The works listed were Arnold Bax's Second Sonata, sonatas by Debussy, Bach and Schumann. As a team Mr. Rosen and Mr. Wells achieved a blend of tone and conception which augurs well for the future. Mr. Rosen possesses adequate technique and good rhythm and was matched successfully by Mr. Wells, who conscientiously sensed the dynamic gradations of the violinist so that the former's tone was never overwhelmed by the piano. L. J. G.

CARNEGIE RECITAL HALL

JOINT RECITAL GIVEN

Will Schwartz, violinist, and Lucienne De Simplaire, soprano, gave a joint recital on Jan. 20. Mr. Schwartz began with Vivaldi's Sonata in A major and the Mendelssohn Concerto. The soprano presented songs by Lully, Grétry, Debussy and Gounod. After the intermission, the two were heard in arrangements for voice and violin. Mr. Schwartz showed adequate technique and good tone. Miss De Simplaire possesses a rich soprano voice and on the whole did justice to the style of varied composers. Howard Barr proved a gifted accompanist. L. J. G.

JOHN GARRIS IN SCHUBERT CYCLE

Schubert's Die Winterreise cycle needs a singer of great vocal flexibility and impeccable musicality to interpret effectively. John Garris, whose record as a member of the Metropolitan Opera holds many achievements, undertook to sing the whole series at his recital on Jan. 30. He is a fine musician and his diction is clear, but his voice lacks variance to give these 25 songs the many colors required. There is no doubt, however, of the sincerity and sense of responsibility with which Mr. Garris approached his task; his listeners were given opportunity to revel in the beauty of these songs. George Schick assisted sensitively at the piano, hampered by the poor tone of the instrument. H. W. L.

Music Included in Proposal For New U. S. Theatre

WASHINGTON.—A proposal that Congress take the "first effective step" toward founding of a national theatre, including ballet and opera, to be financed by a $250,000 annual appropriation, was introduced on Jan. 24 by Representative Jacob K. Javits (Republican, N. Y.). He proposed that Washington might be the site of such a structure, and to avoid government control it should be under the constituent elements of a national assembly convened by the President. The purpose would be to provide a formula by which this country might establish a national theatre, opera and ballet, and later send companies on tour. "In this way," said Mr. Javits, "America's riches in dramatic and musical talent may best be developed and our democratic culture served and advanced."

MARGARET SITTIG
VIOLINIST
Suite 701, 119 W. 57th St., New York 19, N. Y.

Prof. ARTUR WOLF
VOICE TEACHER
Correction of Lost or injured voices
Author: "Gymnastik des Gesang's Apparatus" and "One-Sided Singing Methods"
Steinway Hall, 113 W. 57 St. CI 7-4785. Home: WA 3-5404

STELLA ROMAN
LEADING SOPRANO METROPOLITAN OPERA
MGT.: HUROK ARTISTS INC.
711 5th Ave., N. Y. 22, N. Y.

EVELYN READE
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y

GERTRUDE LINDHORST
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

PAULA CRYSTAL
Interpretive Soprano
CONCERT — RADIO — VIDEO
• Catalog on Request •
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

HERMAN KAPLAN
TEACHER and VIOLINIST
Teacher of Famous Violinists
515 East 89th St., N. Y. C. 28 AT. 9-7109

MARGERY HYDE
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y

SIEGFRIED LANDAU
CONDUCTOR — COMPOSER
54 Bay 29th St., Brooklyn 14, N. Y. ES. 2-0525

BEATRICE DENSON
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

MARY MAIUZZO
DRAMATIC SOPRANO
Suite 701, 119 West 57 St., N. Y. 19, N. Y.

DOLORES DORIS
MEZZO-SOPRANO
OPERA—CONCERT—RADIO—ORATORIO
Suite 701, 119 W. 57th St., New York 19, N. Y.

GERTRUDE NOBIS
SOPRANO
OPERA — CONCERT — RADIO
Mgt.: George Leyden Colledge, RKO Bldg., Radio City, N. Y.

Margaret Henderson Smith
SOPRANO
Recitals — Club Programs, Oratorio
68-10 Continental Ave., Forest Hills, L. I. BO 8-3012

JANE CARLSON
PIANIST
Mgmt.: National Music League, 130 West 56 St., N.Y.C. 19

MARGUERITE AVERY
SOPRANO
Concert — Oratorio — Radio
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

Mme. JOSEPHINE LA PUMA
Teacher of Singing—Voice Building—Bel Canto—Coaching—Opera Workshop—Pupils presented in complete operas.
250 W. 91st St., N. Y. 24 TR. 4-9646 (afternoons)

BERTHE KERESEY
MEZZO-CONTRALTO
Opera — Concert — Radio
Folk Songs in Costume
333 West 57th St., N. Y. CO 5-1474

ADELAIDE VAN WEY

Contralto

CONCERT RADIO RECORDINGS

Special Programs:

FROM BACH TO BLUES FOLKSONGS AROUND THE WORLD

DISC RECORDS
Creole Songs

CUB RECORDS
Children's Songs

Personal Press Representative

MURIEL FRANCIS, 745 Fifth Avenue, New York, N. Y.

Information about scores and all other material of symphonic, choral, chamber and instrumental works by

JOHAN FRANCO

can now be obtained from F. J. ULLSPERGER

116 West 80th Street, New York 24, N. Y. Telephone: SChuyler 4-2900

PIANO WORKS for Concert and Study

TWO PIANOS—FOUR HANDS			
Rumbalero		CAMARATA	4.00
Recorded by Camarata & Kingsway Symphony (London)			
All-American (Satirical Suite)		J. CLARENCE CHAMBERS	3.50
Recorded by Amparo & Jose Iturbi (RCA-Victor)			
Concerto in Jazz		DONALD PHILLIPS	3.50
Interplay		MORTON GOULD	3.50
Adorn Thyself, O My Soul	BRAHMS—Arr.	OHLEY & WATTS	1.00
PIANO SOLOS			
Concerto in Jazz		DONALD PHILLIPS	2.00
Dream of Olwen		CHARLES WILLIAMS	.75
Fiddle-Faddle		LEROY ANDERSON	.60
Novelty Suite		SAM RAPHLING	.75
Skyscraper Fantasy		DONALD PHILLIPS	1.50
Sonatina		DAI-KEONG LEE	.75
Twelve Dance Preludes		ALEX NORTH	1.50
Winter Sunshine		GEORGE MELACHRINO	.60

MILLS MUSIC, Inc. 1619 Broadway, New York 19, N. Y. Chicago 4, Ill. Los Angeles 14, Calif.

Philharmonic Beethoven Cycle Programs Announced

Programs for the Beethoven Cycle to be given by the New York Philharmonic-Symphony under Bruno Walter's baton have been announced as follows:

Thursday night, Friday and Sunday afternoons, Feb. 24, 25, 27 (odd series): Overture to Egmont, Symphonies Nos. 1 and 3 (Eroica).

Thursday night, Friday and Sunday afternoons, March 3, 4, 6 (even series): Overture to Leonore, No. 2; Symphony No. 2; Piano Concerto in E flat, Emperor (soloist, Clifford Curzon).

Thursday night, Friday and Sunday afternoons, March 10, 11, 13 (odd series): Overture to Leonore, No. 3; Symphony No. 8, Violin Concerto (soloist, Erica Morini).

Thursday night and Friday afternoon, March 17, 18 (even series): Symphony No. 4; Concerto for violin, cello and piano (soloists, John Corigliano, Leonard Rose and Walter Hendl); Symphony No. 7.

Sunday afternoon, March 20 (even series): Overture to Leonore, No. 1; Symphonies Nos. 4 and 7.

Thursday night, Friday and Sunday afternoons, April 1, 7, 8, 10 (odd series): Excerpts from Prometheus; Symphony No. 6 (Pastoral); Symphony No. 5.

Thursday night, Friday and Sunday afternoons, April 14, 15, 17 (even series): Overture to Coriolanus; Scene and aria "Ah, perfido" (Eleanor Steber, Thursday and Friday only); Symphony No. 9, in D minor, with Eleanor Steber, Nan Merriman, Raoul Jobin, Mack Harrell and the Westminster Choir.

Peri's Euridice to Be Given By Early Music Foundation

The Early Music Foundation, Ruth Kisch-Arndt, director, will end its season by performing in May what is believed to be the first opera ever published, Jacopo Peri's Euridice (1600).

The Foundation's third concert of 1948-49 took place at Carl Fischer Hall on Jan. 30, with a program drawn from the eleventh to the seventeenth centuries. Singers were Miss Kisch-Arndt, Zetha Avery, Joan Stein, Seymour Mandel, Nathaniel M. Jones, Aspro Betro, Othello Pumphrey; instrumentalists, Broadus Earle, Muccia Gottlieb, Walter Trampler, Betty Widowit, Joan Smalbach, Julian Menken, Dr. William T. Pollak. Also participating were members of the Hudson Chorale with Willie Thomas Jones conducting.

ALTERNATE MUSICAL ROLES O. O. Bottorff (right), President of National Concert and Artists Corporation and Civic Concert Service, Inc., and Marks Levine, Chairman of the Board of NCAC. Mr. Bottorff and Mr. Levine became sole stockholders of NCAC when it was reorganized July 1, 1948. The offices of Chairman of the Board and that of President are alternated yearly between them. (Photo of Bottorff, Ray Lee Jackson; Levine, Conway Studios, Inc.)

Harold Henry Gives Recital

Harold Henry gave a piano recital on Jan. 21 at his New York studio, playing a program of Schubert, Scarlatti, Brahms, Franck, Chopin, and two of his own compositions, Fantasy Poem and While the Piper Played.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Feb. 15. Cleveland Orchestra, CH, E; Robert Cornman, pianist, TiH, E; Faya Kiseleva, soprano, CRH, E.

Feb. 16. Boston Symphony, CH, E; Bach Aria Group, TH, E; Margaret Roggero, song recital, CFCH, E.

Feb. 17. New York Philharmonic-Symphony, Stokowski conducting, William Kapell, pianist, soloist, CH, E; Joan Field, violinist, TH, E; Martin Boykan, pianist, TiH, E; Vihanoush Hovivian, violinist, CRH, E.

Feb. 18. New York Philharmonic-Symphony, Stokowski conducting, William Kapell, pianist, soloist, CH, A; Anna Xydis, pianist, CH, E; Nies-Berger Chamber Orchestra, TH, E.

Feb. 19. New York Philharmonic-Symphony Young People's Concert, Hendl conducting, CH, M; Boston Symphony, CH, A; Edna White, trumpeter, CH, 5:30 p.m.; Festival of Jewish Arts, CH, E; Jeannette Ysaye, violinist, TH, A; Pizzitola Pietro, Accordion Symphony, TH, E.

Feb. 20. New York Philharmonic-Symphony, Stokowski conducting, William Kapell, pianist, soloist, CH, A; Shirley Trepel, cellist, CH, 5:30 p.m.; jazz concert, CH, E; Lotte Lehmann, soprano, TH, A; New Friends of Music (Guilet Quartet and others), TH, 5:30 p.m.; Marina Koshetz, soprano, TH, E; John Knight, pianist, TiH, A; Marc Gottlieb, violinist, TiH, E; Reinald Werrenrath, baritone, Thomas Donohue, tenor, CRH, A.

Feb. 21. Vladimir Horowitz, pianist, CH, E; Fredell Lack, violinist, TH, E; Amelia Cardwell, soprano, TiH, E; Irma Lagler, song recital, CFCH, E.

Feb. 22. Philadelphia Orchestra, CH, E; George Papavassilious, violinist, TiH, E.

Feb. 23. Abbey Simon, pianist, CH, E; Wanda Landowska, pianist, TH, E; Cantors of Israel, TiH, E; John Buttikofer and Shirley Noel, song recital, CFCH, E.

Feb. 24. New York Philharmonic-Symphony, Bruno Walter conducting (Beethoven Cycle), CH, E; Alton Jones, pianist, TH, E; Margaret Williams, soprano, TiH, E; Helen Spaeth, song recital, CFCH, E.

Feb. 25. New York Philharmonic-Symphony, Bruno Walter conducting (Beethoven Cycle), CH, A; Robert Casadesus, pianist, CH, E; Mikhail Sheyne, pianist, TH, E; Sergei Matusewitch, accordionist, TiH, E.

Feb. 26. Myra Hess, pianist, CH, A; New York Philharmonic-Symphony, Hendl conducting, Lubka Kolessa, pianist, soloist, CH, E; Erno Valesek, violinist, TH, A; Vladimir Elin, baritone, TH, E; Herma Menth, pianist, CFCH, E.

Feb. 27. New York Philharmonic-Symphony, Bruno Walter conducting (Beethoven Cycle), CH, A; Marc Brown, violinist, CH, 5:30 p.m.; Rose Dirman, soprano, TH, A; New Friends of Music (Lotte Lehmann, soprano; Paul Ulanowsky, pianist), TH, 5:30 p.m.; John Feeney, tenor, TH, E; NAACC, TiH, E; Israel R. Katz, violinist, Ida Elkan, pianist, CRH, 5:30 p.m.; Martha Pollak, pianist, CRH, E; Doris Bolvig, pianist, and Lawrence Turner, bass-baritone, CFCH, E.

Feb. 28. National Orchestral Association, CH, E; Arthur Loesser, pianist, TH, E; Juilliard String Quartet, TiH, E.

GRAY-NOVELLO

CHORAL MUSIC

in the finest tradition

Sacred and Secular for All Voice Combinations

THE H. W. GRAY CO., Inc.

Agents for Novello & Co.

159 East 48th Street
New York 17, N. Y.

GRAY-NOVELLO

COSMOPOLITAN LITTLE SYMPHONY

. . . New York's only deliberately *interracial* orchestra, devoted to *professional* performance of the works of both *old* and *new* composers. . . .

EVERETT LEE, Conductor

". . . a conductor who possesses decided talent . . . directing his gifted group in a positive, but self-effacing manner . . . in excellent readings . . . sound musicianship . . . marked refinement . . . sensitivity of feeling . . ."
(Town Hall), N. Y. Times

For Information, Please Write: COSMOPOLITAN SYMPHONY SOCIETY of NEW YORK, Inc., 17 East 48th St., New York 17, N. Y. PLaza 5-1127

House Bill Asks Reduction In Admissions Tax

WASHINGTON.—A bill introduced in the House of Representatives on Feb. 2 by Joseph W. Martin, Jr., minority leader of the House, reduces the excise tax rates on a score of "luxury" goods and other items. Included is a lowering of the admissions tax (now 20 per cent) to the levels in force under the Revenue Act of 1941, 10 per cent.

George Schick Replaces Munch

George Schick, permanent conductor of the Little Symphony of Montreal was called upon to replace Charles Munch, who is ill in Havana, for the two regular concerts of the Montreal Concerts Symphoniques on Feb. 15 and 16.

Hendl to Succeed Dorati

DALLAS.—Walter Hendl has been appointed conductor of the Dallas Symphony for next season, according to announcement by the orchestra's executive committee. Mr. Hendl, who is assistant conductor of the New York Philharmonic-Symphony, succeeds Antal Dorati. The latter has been conductor in Dallas since 1945. In 1949-50 he will become conductor of the Minneapolis Symphony.

Detroit Symphony Cancels Tour

DETROIT.—The Detroit Symphony has canceled its annual Southern tour. Announcement was made on Feb. 4 by Henry H. Reichhold, president of the organization. No official explanation was given at that time, although there was much speculation as to Mr. Reichhold's alleged strained relations with the American Federation of Musicians.

Margaret H. Smith in Concerts

Margaret Henderson Smith, soprano, appeared recently before the Women's Guild of St. Luke's Church, Forest Hills Gardens, N. Y. She was soloist at the First Reformed Church of Jamaica, N. Y., for a Sunday in December, and, as a member of the St. Cecilia Club of New York, sang in the Christmas Concert at the Hotel Plaza. On Jan. 9 Miss Smith was soloist at the Second Presbyterian Church, Charlotte, N. C., broadcasting over WGIV.

PASSED AWAY

LINO MATTIOLI, 95, a leading teacher of voice in Cincinnati for many years, and before that active as a cellist and pianist, died in that city on Jan. 22. His career had touched many phases of the art. He was born in Traversetolo near Parma, Italy, and entered the Royal Conservatory in the latter city when 10, graduated four years later, and then for several years served as solo cellist with various Italian orchestras, later going to India as conductor of an opera company. On his return he was solo cellist at the Rome Opera, also at La Scala at the premiere of Ponchielli's Gioconda.

Mattioli came to the United States in 1883 as first cellist for a year at the opening of the Metropolitan Opera. He visited the Ohio city in 1884 with a touring opera company and remained there to join the faculty of the Cincinnati College of Music, a post he held for over half a century. He had also acted as accompanist to Patti on one of her tours.

VERNON SPENCER, 73, teacher of piano, composer and lecturer, died Jan. 9 in Los Angeles. Born in England, Mr. Spencer, after coming to Los Angeles, edited The Music Student for two years, was president of the Music Teachers Association for a like period, and assistant professor of music at U.C.L.A. for three years. His published compositions include music for piano, voice and violin. Surviving are his widow, Ruth, three sons and a daughter.

PROFESSIONAL DIRECTORY

MME. LENOX-DARCY
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. 19 CO. 5-8450

EMMY JOSEPH, PH.D.
TEACHER OF SINGING
Voice training on physiological principles
411 West End Avenue New York 24, N. Y.
TR 3-0006

ISER SWICA
SINGING TEACHER
Concert — Opera
Voice Correction
25 West 76th St., N.Y.C. SChuyler 4-6018

IRWIN HEILNER
TEACHER OF PIANO — COMPOSER
Specialize in Children & Adult Beginners
619 W. 140th St., N. Y. C. 31 AU. 3-7122

ISADORE FREEMAN, B.M.
PIANIST-ACCOMPANIST-INSTRUCTOR
Pre-School and Advanced Students
Fairlawn, New Jersey — 13-08 Bellair Ave. — Fairlawn 6-3276
336 Central Pk. West — New York 25, N. Y. — Apt. 2E—Riverside 9-4922

BERNARD TAYLOR
TEACHER OF SINGING
Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP DORNAY
344 West 72nd St., New York TRaf. 7-4999
VOICE — DICTION — INTERPRETATION
Best known exponents are:
LUCILLE MANNERS
DOROTHY KIRSTEN
MORTON BOWE

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

STUART ROSS
COACH — ACCOMPANIST
135 West 58th St., N. Y. C. 19 CIrcle 6-8067
On tour 1948-49 with Patrice Munsel

CLARA LANG
CONCERT SOPRANO
TEACHER OF SINGING
110 West 55th Street, N.Y.C. CIrcle 6-9763

K. BOYD REMLEY
TEACHER OF SINGING
TEACHERS COLLEGE OF COLUMBIA UNIVERSITY
419 West 119 St., N. Y. 27, N. Y. UN. 4-6640

JOSEPH REGNEAS
From the rudiments of singing to the fully developed artist.
200 West 57th St., New York 19

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

RACHEL LEON
TEACHER OF SINGING
ACCOMPANIST — COACH
345 W. 88th St., N. Y. 24 SChuyler 4-4559

HEDY SPIELTER
PIANIST — PEDAGOGUE
Teacher of Richard Korbel, Toba Brill
Denise Dubs and Alan Mandel
123 West 79th St., N. Y. C. TR. 4-9001

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Bel Canto Art of Singing
Coach; Opera - Oratorio - Lieder
610 Riverside Drive, N.Y.C. 31—WA 6-2388

MME. EMMA FRANCO
Italian Grand Opera Singer
Accepts Pupils For
OPERA — CONCERT — ORATORIO
57 W. 75th St., N. Y. 23 TR. 7-4281

ALEXIS SANDERSEN, Tenor
TEACHER OF SUCCESSFUL SINGERS
Concert — Opera — Radio — Church
Studio 257 West 86th St., New York 24, N. Y.
TRafalgar 7-6149

NORMAN JOLLIFFE
TEACHER OF VOICE
Member American Academy of Teachers of Singing
Hotel Ansonia, New York 23, N. Y. TR. 7-0553

JACK EPSTEIN
BARITONE
CONCERTS — OPERA — TEACHING
Music Studios: PALM BEACH, FLA.
Inquiries to: 1401 Steinway Bldg., N. Y. C.

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone CIrcle 7-2634

ROBERT POWELL Tenor
Authorized teacher of Garcia Vocal Method
MEMBER: National Assn. of Singing Teachers
Artist Voice Faculty—
Cincinnati Conservatory of Music
Highland Ave. & Oak St., Cincinnati, Ohio

LOUISE JENKINS
TEACHER OF SINGING
VOICE BUILDING — COACHING
260 West End Avenue New York 23, N. Y.
TRafalgar 4-0666

FLORENCE FENDER BINKLEY
ASSOCIATE OF GUY MAIER
Classes for Teachers which answer the Questions:
WHAT? WHEN? HOW?
1120 West 40th St., Oklahoma City, Okla.

EDWARD LEE TYLER
BASS — BARITONE
Teacher of Singing
251 West 116th St., N. Y. C. UN. 4-0392

WELLINGTON SMITH
BARITONE—TEACHER OF SINGING
N. Y. Studio: 315 W. 57th St. CO. 5-4897
Boston Conservatory—Boston University
Wednesday - Thursday

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
135 West 56th St., N. Y. C. CIrcle 6-6938

FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
257 West 86th Street, New York 24, N. Y.
TRafalgar 7-5854

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

EMILY HARFORD AVERY
TEACHER OF SINGING—MEMBER NYSTA
Director Hastings Morning Choral 24 years
255 West End Ave., New York 23, N. Y. SC. 4-5516

ADI BERNARD
PIANIST-PEDAGOGUE
MONTHLY RECITALS OF YOUNG STUDENTS
Classes of Music Appreciation Students
Studio: Hotel Ansonia, B'way & 73 St., N. Y. SU. 1-3300

ERNESTO BERUMEN
CONCERT PIANIST AND TEACHER
Teacher of Piano in all its Branches. Modern technique. Interpretation in classical and modern repertoire. Class rehearsals. Musicales, giving students opportunity for public appearances. Fall and Winter Terms, Summer School. For information write to Mr. Berúmen, in care of
THE LA FORGE-BERÚMEN STUDIOS
1100 Park Ave., (89th St.) N.Y.C. 28 AT 9-7470

PROFESSOR VIKTOR FUCHS
VOICE STUDIOS
Only teacher of Igor Gorin and Irene Jessner
(Metropolitan Opera)
5241 Franklin Ave., Hollywood 27 Tel.: NO. 6311

LUCILE KELLOGG
VOICE TEACHER
Director of the Kellogg Gems
140 West 69th St., N. Y. 23—EN 2-4580

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

GLADYS MAYO
TEACHER OF PIANO
Piano Faculty, Juilliard School of Music
550 Riverside Drive, N. Y. C. MO. 2-6114

KATE BERTRAM
SINGING TEACHER
Specialist in Tone Production and Breath Control
Studio: 267 W. 89 St., N. Y. C. SC. 4-9506
Private: 6653 Saunders St., Forest Hills, N. Y. IL. 9-5153

BARBARA BLATHERWICK
TEACHER OF VOICE
The Italian Bel Canto founded on the principles of Manuel Garcia. Male and female voices.
51 Fifth Ave., New York Orchard 4-3253

IRMA ZACHARIAS
Only teacher of the outstanding violinist
Maurice Wilk and Beverly Somach
By appointment only
Violin Studios: 235 W. 71 St., N.Y.C. ENdicott 2-1145

FANNY CLEVE
TEACHER OF SINGING
Opera Work Shop — Concert — Oratorio
160 W. 73rd St., N. Y. C. 23 TRafalgar 7-6700

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses New York City
320 West 86th St., N. Y. 24, N. Y. EN. 2-7586

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York 11, N. Y.
Phone: CHelsea 3-4484

ZENKA STAYNA
VOICE TEACHER
Teacher of Danisa Ilitsch and Inge Manski
of Metropolitan Opera Assn.
172 East 91 Street, N. Y. C. TR. 6-0744

JACQUES STUECKGOLD
SINGING TEACHER of
These METROPOLITAN ARTISTS
Grete Stueckgold, Zinka Milanov, Kurt Baum, Mario Berini, Gerhard Pechner, Alexander Sved, Max Lorenz and Sigrid Onegin, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Marita Farell.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

RAYMOND BAUMAN
CONCERT PIANIST, COMPOSER and COACH
Auditions by appointment
160 West 73rd St., (Studio 3F) New York 23
TRafalgar 7-6700

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y

Prof. ANGELA WESCHLER
GUIDANCE FOR PIANO TEACHERS
Teaching Aids for Practising and
Prospective Piano Teachers
171 West 71st St., N. Y. C. SChuyler 4-7678

CARL M. ROEDER
TEACHER OF PIANISTS
AUTHOR of Liberation and Deliberation in Piano Technique and A Practical Keyboard Harmony *(Schroeder & Gunther)*.
608 Carnegie Hall New York 19, N. Y.

MADELEINE CARABO
(former 1st violinist, Cleveland Orchestra)
VIOLIN EFFICIENCY — SIGHTREADING SCIENCE
Studio 600, Carnegie Hall, TR. 4-2346

WM. ERNST VEDAL
DISTINGUISHED TENOR—Teacher of Singing
Correction of faults in technique
160 W. 73 St., N. Y. C. TRafalgar 7-5781

HERTA SPERBER
VOICE TEACHER
Faculty Rhode Island Conservatory
New York Studio: Monday, Thursday, Friday
201 W. 77th St., N. Y., N. Y. TR. 4-2362

LEOPOLD WOLFSOHN
PIANIST — TEACHER — COMPOSER
Beginners to Artistic Finish — Teacher of Many Artists
Hotel Ansonia—B'way at 73rd St., N. Y. C. SU. 7-3300

PERSONALIZED RECORDING SERVICE
THEO VERLYN PALLMA, *Director*
6546 North Sheridan Road, Chicago 26
A professional service for Concert Artists—Teachers—Students—Choral and Instrumental Group—Off-the-Air, etc.
A Division of PALLMA MUSIC PRODUCTS CORP.
Telephone AMbassador 2-6772

STATEN HOUSE
Newly Renovated Apartment Hotel
Practice Studios By the Hour
Studios Equipped with Steinway Grands — 109 W. 49th St. — Cl. 7-1065

JACQUES
DE MENASCE

Composer and Pianist

SEASON 1948-49
CONCERT APPEARANCES

NEW YORK
PARIS
AMSTERDAM
BRUSSELS
THE HAGUE
GENEVA
LAUSANNE
LUXEMBOURG
RADIO GENEVA

PERSONAL REPRESENTATIVE: HERBERT BARRETT
250 West 57th Street, New York 19, N. Y.

MERTENS, PARMELEE & BROWN INC.

André Mertens — Horace J. Parmelee — Walter P. Brown

Division: COLUMBIA ARTISTS MANAGEMENT INC., 113 W. 57th St., N. Y. 19, N. Y.

Include under their management

ANNE BROWN SOPRANO
THE COLUMBUS BOYCHOIR — HERBERT HUFFMAN, Musical Director
DONALD DAME TENOR
DILLING HARPIST
FERRIER CONTRALTO
GORODNITZKI PIANIST
NIKOLAI and JOANNA GRAUDAN CELLO-PIANO
BYRON JANIS PIANIST
LUNDE PIANIST
MORLEY & GEARHART DUO-PIANISTS
ODNOPOSOFF VIOLINIST
EDNA PHILLIPS COLORATURA SOPRANO
REGULES PIANIST
REYES VIOLINIST
ST. LOUIS SINFONIETTA
GYORGY SANDOR PIANIST
SVETLOVA BALLERINA
TRAVERS VIOLINIST

METROPOLITAN OPERA: Salome Revived with Reiner Conducting

Ljuba Welitsch Triumphs at Debut in Title Role—Gianni Schicchi Shares Bill; Tajo as Protagonist

The first week in February brought a major event to the Metropolitan stage in the revival of Richard Strauss's Salome.

When the curtain descended on this production the evening of Feb. 4 bedlam broke loose in the restrained precincts of the venerable opera house. For a quarter of an hour the audience, which had been listening spellbound throughout the performance, refused to leave the theatre, stamping, shouting and clamoring for singers and conductor. Un succès fou, as the French say, and memorable occasion in the history of the Thirty-ninth Street institution.

REINER ILLUMINATES SCORE

Strauss' score, now 45 years old, still stands out as one of the most exciting, novel and important compositions of our times. It is the glorification of decadence with musically soundest means. It glows and sparkles, it thunders and it sings. And every one of the many facets came to life in the masterly interpretation given these pages through the inspired, controlled yet full-blooded conducting of Fritz Reiner. To mention only some of the outstanding orchestral achievements: the interlude after Jokanaan's disappearance; and Salome's Dance, in which was reflected every rhythmic detail of this subtle musical delineation of wickedness.

WELITSCH TRIUMPHS

Ljuba Welitsch in the title role *was* Salome. She was not only the girl driven by decadent sexual desire, but equally the spoiled child who wants to force her wishes on everyone regardless of consequences. Blessed with one of the most expressive and beautifully placed voices we have heard in a long time, Miss Welitsch mastered her part to perfection, vocally and histrionically.

OTHER PORTRAYALS

Max Lorenz as Herod characterized the weak and "vermoulu" tetrarch with all the insight of his excellent musicianship and the sovereignty of his vocal means. In his impersonation one saw him as the victim of circumstances he is too feeble to control. Kerstin Thorborg as Herodias exerts her evil influence convincingly. Brian Sullivan gives his Narraboth the benefit of his splendid voice, and a virility usually missing from the interpretation of this part. Joel Berglund as Jokanaan not only sang beautifully, but his conception of the lonely prophet had the dignity and greatness associated with this messenger of the new creed. The rest of the cast, including Herta Glaz, Inge Manski, Dezso Ernster, Emery Darcy, Leslie Chabay, Alessio de Paolis, Thomas Hayward, Paul Franke, Gerhard Pechner, Jerome Hines, Philip Kinsman and Osie Hawkins, was up to the general high level in every instance. With Herbert Graf as stage director, the Metropolitan has achieved in this performance a truly expressive standard of presentation.

SCHICCHI OPENS EVENING

Preceding Salome was Puccini's Gianni Schicchi. Italo Tajo as the good-natured rascal of the name part sang and acted with supreme command of his difficult assignment. Nadine Conner and Giuseppe di Stefano were the lovers, and in the other parts distinguished characterizations were given by Cloe Elmo, Paula Lenchner, George Cehanovsky, Virgilio Lazzari, Gerhard Pechner, Thelma Votipka, Melchiorre Luise, Lorenzo Alvary, Osie Hawkins, John Baker and Reginald Tonry, Jr. Giuseppe Antonicelli led the difficult ensembles with firmness and perspicuity. Dino Yannopoulos' stage direction was imaginative and tasteful.

H. W. L.

SALOME BEFORE HEROD . . . as portrayed in an etching by Claude Marks, M.A., Cantab., and M.F.A., Iowa State University. He is now Assistant Professor and lecturer on art at the latter institution. Mr. Marks served during the war in the U. S. Air Corps.

GRIMES RETURNS WITH TIBBETT AS BALSTRODE

The first performance this season of Peter Grimes, Jan. 21, was made a sort of 25th anniversary celebration for Lawrence Tibbett, who took over the Captain Balstrode role. This new part for the baritone seemed a happy one and was stalked through with true Tibbettian dramatic fervor. The American singer was a focal figure of audience interest. Polyna Stoska sang Ellen Orford's music beautifully, floating her clear, luminous voice easily along the difficult tessituras. Her excellent diction was matched by Brian Sullivan in his splendid singing of the Peter Grimes role. Another American artist heard in a fine portrayal of a taxing part was Thomas Hayward as Bob Boles. The supporting cast included the well selected roster of last season, with Margaret Harshaw as Auntie, the young decoy belles of the Inn sung by Maxine Stellman and Paula Lenchner; with Martha Lipton as the drug-crazed widow and John Garris as the dominie doing a good job of characterization. In fact, much about the production was laudable. The score with its atmospheric sea-music interludes, crying sea-gulls suggested in the strings, was again effective. Emil Cooper gave a pedantic, arbitrary rhyth-

French
MUSIC CENTER
MILDAH POLIA, (Mezzo-Soprano)
DIRECTOR-FOUNDER
Large collection of
FRENCH
OPERA
SCORES
OLD and MODERN
103 West 53rd Street
N. Y. 19, N. Y. — Tel. LU 2-2518

VOICE
CULTURE
A NEW APPROACH
by
Louis Banks
The principles formulated in this book are applicable to all individuals interested in self voice improvement for singing and speaking, as well as effective teaching.
86 pp. $2.50
ELKAN-VOGEL CO., INC.
1716 Sansom St., Philadelphia 3, Pa.

F. J. ULLSPERGER
Artists' Bureau
234 SEVENTH AVENUE, N. Y. C. 11
Henry BLANCHARD, *baritone*
"American History in Song"
Walter HATCHEK
pianist, coach, accompanist
Dorothy PARRISH, *pianist*
Bartok lecture-recitals
Rolf PERSINGER, *violist*
Herbert SORKIN, *violinist*
David SOYER, *cellist*
Jeanne VAN DROOGE, *soprano*
The SAGUL TRIO, *flute-cello-piano*
The FIVE-WIND ENSEMBLE
flute-oboe-clar.-hn.-bsn.
WASANTHA WANA SINGH *and group*
Music and Dances of India
New York Recital Management

mic reading, but the somewhat grim tale held its familiar picturesque color and impact. M. C.

STEBER AND DI STEFANO IN TRAVIATA

The Jan. 22 performance of Traviata had its points of interest in the appearance of Eleanor Steber, singing Violetta in place of the indisposed Bidu Sayao, and Giuseppe Di Stefano first time in the role of Alfredo. Evidently well-routined in the part and finding no hazards in the music, Miss Steber offered a portrayal marked in poise and assurance. She made a most attractive heroine. Young Di Stefano has looks, charm and fine histrionic style. On this occasion, the tenor quite noticeably forced his beautiful voice and strained for the higher notes. The remainder of the cast was unchanged. Antonicelli conducted. M. C.

AIDA AGAIN

Aida on Jan. 24 presented a familiar cast, with Stella Roman singing one of her happiest assignments in the title role, Kurt Baum turning in a distinguished performance as Rhadames; Blanche Thebom as Amneris; Frank Guarrera as Amonasro, and in other parts, Kinsman, Hines, Votipka and Franke. Emil Cooper conducted, the listener being struck by the liberty permitted one of the younger artists in regard to the prolonging of top notes beyond reasonable limits. M. C.

REPEAT FIGARO

On Jan. 26, Mozart's Le Nozze di Figaro was repeated with the same cast which had distinguished the revival on Jan. 8. With Italo Tajo in the title role and Fritz Busch conducting and all the other parts down to the smallest excellently sung *and acted*, the evening was a triumph of ensemble spirit.

REPETITIONS AND NEW ROLES

The third and fourth performances of Carmen for the season (Jan. 20 and Feb. 2) had Risë Stevens in the title role and Wilfred Pelletier, conductor; Kurt Baum was Don Jose in the first cast, Charles Kullman in the second, and Nadine Conner and Eleanor Steber were Micaela in the same order, and Frank Guarrera and Robert Merrill, Escamillo.

Lubomir Vichegonov sang his first Metropolitan King Marke in the Jan. 22 (evening) mounting of Tristan and Isolde, giving dignity and sonorous tone to the role. The Siegfried of Jan. 27 had the original cast with the exception of the Wotan role, sung by Joel Berglund, replacing the indisposed Herbert Janssen, and Mr. Vichegonov offering his first Fafner. The next evening Lawrence Tibbett was heard in his second Rigoletto of 1948-49, with Giuseppe Di Stefano (the Duke), Nadine Conner (Gilda), Dezso Ernster (Sparafucile) and Lucielle Browning (Maddalena); Inge Manski replaced Maxine Stellman as The Countess.

Jan. 29's Saturday afternoon matinee of Die Walkuere was a familiar cast, with Kerstin Thorborg back as Fricka. With Brian Sullivan in the title role and Polyna Stoska and Lawrence Tibbett in the other two leading parts, Britten's Peter Grimes was repeated on Jan. 31. Jean Browning-Madeira sang Auntie for the first time, and Inge Manski took Maxine Stellman's place as a Niece. Trovatore was presented on Feb. 3, with seasonal first times in their roles by Regina Resnik, Margaret Harshaw, Maxine Stellman and Nicola Moscona.

Columbia Presents Sir John in Love

The first in a series of three performances of Ralph Vaughan Williams' musical version of Shakespeare's Merry Wives of Windsor was produced on Jan. 20 at Brander Matthews Hall, Columbia University, by the Opera Workshop. Willard Rhodes, musical director, conducted with skill and animation. The presentation was given without help of orchestra, two-piano accompaniment being used. It is believed that this was the first complete presentation of Williams' work in this country.

As for the scoring based on modal scale forms the contrapuntal figures move out of rigid rule lines and sound at times a bit diffuse. But the innate sentiment, the honeyed sweetness of that bygone era of poetic heights, is sustained in the color of the harmonic design. It's a gay piece with a curtsy towards the broad farce of the tale. The skilled and lovely use of folk-reminiscent tunes and the deft weaving in of the original Shakespearean dialogue add character to the work and make it not only a collector's item but a musical joy. The sharp wit of three centuries ago has become a little blurred by time, but there is never a dull moment, and the music is smartly paced, making possible a stage routine that is always in motion and providing opportunity for plenty of dramatic action in the lighter vein.

The vocal lines were well delivered and dictioned by the young singers and the acting was vital, well coordinated and abounded in exuberant spirit. As to the latter, there were infrequent instances of over-zealousness. Felix Brentano's stage direction was in excellent taste. The stage sets designed by Russell Wilcox and built by the members of the University classes in stagecraft were carefully and attractively conceived in period style. The lighting designed by Gretchen Burkhalter was effective throughout.

AT THE GARTER INN . . . A scene from Sir John in Love, opera by Ralph Vaughan Williams, given its American premiere at Columbia University. Shown in the picture are Josh Wheeler, as Falstaff and Joseph Hester as Ford. (Photo by Henry Imbach.)

The cast was as follows:

Shallow, William Terrell: Sir Hugh Evans, Barkev Vartanyan: Slender, Richard Murdoch: Page, Edward Larson: Sir John Falstaff, Josh Wheeler: Three Sharpers, Kenneth Lane, Lorenzo Herra, Buford Jasper: Anne Page, Ruth Witwer; Mrs. Ford, Esther Korey: Fenton, Mario Lalli: Mrs. Quickly, Gene Symes: Host of the Garter Inn, John Powell: Ford, Joseph Hester: Mrs. Page, Mary DeHeus: Servants to Ford, Ralph Proodian, Leo Svitavsky and six charming citizenesses of Windsor, Frances Carlisle, Alice Chemerys, Helen Dautrich, Joanne Ivey, Nancy Mullican, Nan Ogburn. Assistant conductor, Albert Rivett; production assistant Gerald Alters; musical coach, William Birge: electrician, Alfred Meyers. L. C.

GRETA SKOOG
Swedish Mezzo-Soprano
DE NIEUWE, The Hague:
"She has a magnificent beautiful voice with a wonderful singing technique and a glorious rendition, with heart and intelligence in every respect with dramatic and fine lyric temperament. We would very much like to hear this wonderful singer soon again."
★
SVENSKA DAGBLADET, Stockholm:
"Greta Skoog has a big, beautiful mezzo-soprano and she sings with culture and understanding. One listened with growing interest to her interpretation and a thought flashed through one's mind, 'here is an artist that will not only show herself and her beautiful voice but wanted to tell her audience something that is nearest her heart.'"

Concert Management
DAVID W. RUBIN
Steinway Hall, 113 West 57th St.,
New York 19, N. Y.
Telephone: Circle 7-8232
NOW BOOKING FOR SEASON 1949-50
LEAGUE OF COMPOSERS
INC.
•
THE KRAEUTER TRIO
•
ROLAND GUNDRY
Violinist
•
BERNARD GREENHOUSE
Cellist
•
GRANT JOHANNESEN
Pianist

NATIONAL CONCERT & ARTISTS CORP.
CONCERT DIVISION
Marks Levine, Director
711 Fifth Ave., New York 22, N. Y.
Includes For Season 1948-1949

Kurt Baum
LEADING TENOR — METROPOLITAN OPERA

Ellabelle Davis
"The best the American concert stage can offer."—*Boston Herald*

Jean Dickenson
COLORATURA SOPRANO

Doris Doree
DRAMATIC SOPRANO
Metropolitan Opera — Covent Garden

Frank Edwinn
BASS-BARITONE
"... uncommon interpretive skill—unforgettably touching."—*Noel Straus, N. Y. Times*

Dezsö Ernster
LEADING BASSO — METROPOLITAN OPERA

Francine Falkon
CONTRALTO

Miklos Gafni
TENOR
"A phenomenal voice."—*N. Y. Times*

Joan Hammond
LYRIC—DRAMATIC SOPRANO

Mack Harrell
BARITONE
Metropolitan Opera — Concert — Oratorio

Winifred Heckman
CONTRALTO

Julius Katchen
PIANIST

Louis Kaufman
"TOP-NOTCH VIOLIN PLAYING"
—*N. Y. World-Telegram*

Luboshutz & Nemenoff
"The peerless team"
—*Philadelphia Inquirer*

Hortense Monath
PIANIST

Rosalind Nadell
MEZZO-SOPRANO

Gertrude Ribla
SOPRANO — METROPOLITAN OPERA

Salzedo CONCERT ENSEMBLE
Carlos Salzedo — Mimi Allen
Ruth Freeman — Mary Hill Doolittle

Joseph Schuster
CELLIST

Martial Singher
LEADING BARITONE — METROPOLITAN OPERA

Richard Tucker
LEADING TENOR — METROPOLITAN OPERA

SIGNING CONTRACT FOR BRITISH TOUR . . . L. to r., Harl McDonald, manager of the Philadelphia Orchestra, Harold Fielding, English impresario, and James A. Davidson, New York concert manager, beam on conclusion of the contract which will take the orchestra, with Eugene Ormandy conducting, to England on May 13 for a four weeks' concert tour of the British Isles. This is the first tour of the Philadelphia Orchestra in Europe and the first visit to England of any American orchestra since 1929. (Photo by Cosmo-Sileo Associates.)

Harold Fielding, English Manager, Escapes Injury in Plane Crash

Harold Fielding, British impresario, was among 23 persons aboard a London-bound Constellation who escaped injury when it was in collision with a private plane soon after the takeoff from La Guardia airport on Sunday, Jan. 30. Though the ceiling was ripped open upon the crash, the big ship made a safe emergency landing at Mitchell Field. Fielding was returning to Britain after signing a contract for the tour of that country by the Philadelphia Orchestra.

Milhaud's Kentuckiana Given World Premiere

LOUISVILLE.—The third of the works commissioned by the Louisville Philharmonic Society, Kentuckiana, subtitled "Divertissement sur vingt airs du Kentucky," by Darius Milhaud, was given its world premiere by the Louisville Philharmonic Orchestra under Robert Whitney's baton on Jan. 4. The composer was unable to conduct the work, as planned originally.

Instead of developing or varying a few tunes, Milhaud worked twenty of them together to a contrapuntal synthesis full of mirth, and sparkling with French wit. Orchestra and conductor played the work with gusto, and the audience showed an equal enthusiasm, responding with fervent applause.

The evening was opened with Vivaldi's A Minor Concerto Grosso for strings. Mozart's Symphony in E flat (No. 39, K 543) followed. Both works were performed with tonal beauty.

The second half of the concert brought the Louisville Philharmonic Chorus (Edward Barret, director) on the stage Brahms' Naenia (op. 82) was given a noble performance. Borodin's Polovtsian Dances and Chorus from Prince Igor brought the evening to a brilliant close. Some of the audience cheered.

Schneider Piano Quartet Hailed

Chamber music playing of the highest quality was exhibited by the Schneider Piano Quartet (Miecio Horszowski, piano; Alexander Schneider, violin; Milton Katims, viola, and Frank Miller, cello), presented by the Chamber Music Society on Jan. 15. The entire program was climactic; it is impossible to give preference to any of the three works performed with masterly musicianship by the excellent ensemble. Mozart's Piano Quartet in E flat (K. 493) was "sung" beautifully by the instruments of the four artists. Beethoven's String Trio in C minor, op. 9, No. 3, brought forth all the emotion and the passion put into the work by its creator. The evening closed with Brahms' Piano Quartet in C minor (op. 60) in an eloquent and inspiring reading. The prolonged ovation brought an extra—the last movement of Brahms' G minor piano quartet. DR. HANS F. KUPPENHEIM.

Modern Scores Appeal In St. Louis Series

ST. LOUIS, MO.—One American and three local premieres were among the music which St. Louis audiences enjoyed during the past month. Vladimir Golschmann introduced to America the orchestral suite Sequences, by Marcel Mihalovici, a work in four parts couched in contemporary musical language, with each contrasting mood finely conceived and orchestrated in superb fashion.

The St. Louis first time performances were Bartok's Concerto for orchestra, which aroused such enthusiasm as to recall Mr. Golschmann five times; Martinu's Memorial to Lidice, a highly impressive tone picture entirely worthy of the subject; and a memorable performance of three excerpts from Alban Berg's opera Wozzeck, in which Judith Doniger, the soprano soloist, had an ovation for her faultless delineation of the difficult role. O. C.

Society Gives C.P.E. Bach Premiere

The Society for Forgotten Music, in their series this year, have done a unique service in restoring and even giving first hearings to scores by famed composers that have been undeservedly gathering dust in the archives these many years. On Jan. 30 the piece de resistance was what was announced as the world premiere of a lovely and characteristic Trio Sonata by Carl Philipp Emanuel Bach. Karl Doktor had realized the figured bass, and the performers were Mr. Doktor, viola; Julius Baker, flute; and Robert Henry, piano. The Randolph Singers, directed by David Randolph, opened and closed the program in vocal excerpts by Marenzio, Monteverdi, Wert, Vecchi, Mozart and Haydn, and Three Songs by Siegmund v. Hausegger were presented by Ruth Krug, contralto; Mr. Doktor and Mr. Henry. M. L. S.

Washington Joint Recital Heard

WASHINGTON, D. C.—Alba Rosa Victor, violinist, and Ramon Gonzalez, pianist, gave a recital on Jan. 27 in the Department of Interior Auditorium, featuring compositions by Mme. Vietor. Mercedes Flores also was heard in Latin-American songs to her own accompaniment on the guitar. Instrumental numbers included a violin and piano sonata, two pieces for violin with piano accompaniment, and a piano sonata, composed last year. The works for the two instruments showed Mme. Vietor's gift for melody, in general well expressed. Mr. Gonzalez gave the piano sonata couched in the same vein, a fine exposition, bringing out the mood of each of its four movements. Miss Flores, in native costume, pleased with her song interpretations. B.G.

ROSALIE MILLER
TEACHER of SINGING and INTERPRETATION
200 West 57th St., N.Y.C. 19 Circle 6-9475

ARPAD SANDOR
COACH
Program Building for Recitals
50 W. 67th St., N. Y. Phone: SU. 7-4950

MILLICENT FRANCES **KLECKNER**
OPERATIC COACH SINGING TEACHER
Established 20 years
220 West 57th St., N. Y. C. 19 Circle 6-1526

HELEN GRECO
SOPRANO
OPERA — CONCERT — RADIO — ORATORIO
Personal Mgt.: George Leyden Colledge
RKO Bldg., Radio City, N. Y. CI. 7-1962

ALEXANDER **SVED**
LEADING BARITONE METROPOLITAN OPERA
Exclusive Management: ANNIE FRIEDBERG
251 West 57th St., New York 19, N. Y.

FRIEDA **HEMPEL**
VOICE BUILDING — INTERPRETATION
OPERA, CONCERT, RADIO
271 Central Park West, New York 24, N. Y.
SChuyler 4-4381

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St., N. Y. C.

INES CARRILLO
PIANIST
Suite 701, 119 W. 57th St., N. Y. 19, N. Y.

BERTHA MELNIK
PIANIST
Suite 701, 119 W. 57 St., New York 19, N. Y.

MARYFRANCES **CASSELL** VIOLIN ARTIST
Per. Rep.: F. Tucker van Klooster, 153 E. 37 St., N.Y.C. 16

ALBERT ELWOOD PRICE
LYRIC TENOR
CONCERT — ORATORIO — RADIO
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

VICTORIA SHERRY
LYRIC SOPRANO
OPERA — CONCERT — OPERETTA
Suite 701, 119 W. 57th St., New York 19, N. Y.

DOROTHY **JUDY-KLEIN**
Concert Pianist
SEASON 1948-1949
Suite 701, 119 West 57th St., N. Y.

CAROLINE BEESON FRY
TEACHER OF SINGING
Write for full information
2 Orchard Pkwy., White Plains, N. Y.; 152 W. 57 St., N. Y. C.
White Plains 9-3200 Col. 5-8909

RALPH **MAGELSSEN,** Baritone
1947-48 E. Grieg "Song of Norway"
CONCERT — ORATORIO — OPERETTA
Suite 701, 119 W. 57 St., N. Y. 19

SARA REALE *Coloratura Soprano* — **EDWARD UTLEY** *Pianist*
AVAILABLE FOR JOINT RECITALS
Suite 701 119 W. 57th St., N. Y. 19

MURRAY KLEIN
VIOLINIST
Available for Season 1948-49
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

WAYCOTT PRODUCTIONS
Ready for Bookings
Society Orchestras for all occasions
616 Steinway Hall, 113 W. 57th St., N. Y.—CI 5-9258

KARL E. TUNBERG
PIANIST—TEACHER
220 Lyric Building, Omaha 2, Nebraska

WILLIAM YARBOROUGH
AMERICAN CONDUCTOR
Baltimorean Apartments # 206 Baltimore, Md.

EMMA ROBERTS
TEACHER OF SINGING
Soloist with Major Orchestras
969 Park Ave., N. Y. C. BU 8-4171

Announcing the 1949
NATIONAL PIANO AUDITIONS
For information write National Guild of Piano Teachers, Box 1113, Austin 6, Texas

ZINAIDA ALVERS
MEZZO-SOPRANO
OPERA — CONCERT — RADIO
Mgmt.: Annie Friedberg, 251 W. 57 St., N. Y. 19

JULIA HUME-RHODE
TEACHER OF SINGING
OPERA — CONCERT — ORATORIO
113 W. 57th St., N. Y. 19, N. Y. CI 7-4785

EMILIA DEL TERZO
ACADEMY of MUSICAL ART
PIANO — ORGAN — VOICE
852 Carnegie Hall, N. Y. 19, N. Y., CI. 6-3154

MADELINE REED
CONTRALTO
Teacher of Sightsinging
Concert — Oratorio — Radio
30 East 68th St., N. Y. 21, N. Y. RE. 4-1406

ALCI
Associazione Lyrica Concertistica Internazionale
Via Santa Radegonda 11, Milano

DR. LOTHAR WALLERSTEIN
STAGE DIRECTOR
METROPOLITAN OPERA
State Opera, Vienna — La Scala, Milan
60 East 42nd St., N. Y. C., Suite 2120

RODERICK PINKERTON
DRAMATIC TENOR
Concert — Operetta — Radio
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

MARA GORDON
SOPRANO
OPERA — CONCERT — RADIO
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

SHIRLEY RUSSELL
SOPRANO
Covent Garden, London.
Mgt.: William L. Stein, 113 W. 57th St., N.Y.C. 19

MURIEL SPECTOR
LYRIC SOPRANO
Club Recitals — Radio — Operetta
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

JEANNETTE YSAŸE
VIOLINIST — TEACHER
Disciple of Eugene Ysaÿe
50 E. 91 St., N. Y. 28, N. Y. LE. 4-3247

RAND SMITH, Baritone
OF THE REVELERS QUARTET
"Rich, Beautiful Voice"—N. Y. Herald Tribune
Columbia Artists Mgt., 113 W. 57 St., N. Y. C.

ANNE ROSELLE
SOPRANO and SINGING TEACHER
Faculty of the N. Y. College of Music
42 Riverside Drive, N. Y. C. TR. 7-7152

MARIA CASCARELLI
DRAMATIC SOPRANO
OPERA — CONCERT — RADIO
Suite 701 119 West 57th St.
New York 19, N. Y.

MYRON SANDS
BARITONE
Soloist at St. Bartholomew's, N. Y. C.
Suite 701, 119 West 57th St., N. Y. 19, N. Y

Two Famous Families Contribute To Young Spanish Singer's Art

When Tito Schipa returned to this country in the autumn of 1947 to open his American tour, he brought reports about a young coloratura soprano named Marimi Del Pozo with whom he had sung in opera in Spain. He said that, in his opinion, she was one of the best representatives of this difficult art he had ever heard. His manager, Albert Morini, thereupon set out to acquire some facts about the personal history of the young artist.

Carlos Del Pozo, Marimi's father, was born in the Philippine Islands, where his father was then the governor. By the time the soprano's father was twenty, he had established himself as a successful operatic baritone. After twenty years his career was cut short by an untimely death in 1943.

In 1914 he married Ramona Nieto, one of three sisters, all prominent singers. In professional life the family's last name was reversed and spelled Ottein. The youngest of the three singers, Ofelia Nieto, appeared as Kundry in Parsifal when only twenty, and Toscanini hailed her glorious gift. She died when only thirty in Madrid. Ramona, Marimi Del Pozo's mother, is a lyric-dramatic soprano and well known in Spain for her interpretation of La Dolores, Breton's Spanish opera. The oldest sister, Angeles Ottein, coloratura soprano, formerly of the Metropolitan, was Marimi's teacher.

Auditioned in Switzerland

The managerial interest of Morini was heightened when, a few weeks after listening to Schipa's report about the young singer, he received a wire from Helmer Enwall, Swedish manager, stating: "We have had two sensations—Artur Rubinstein and Marimi Del Pozo."

A few months later Mr. Morini left for a tour of Europe. He invited Miss Del Pozo to meet him in Pontresina, Switzerland, to audition for him. She sang, and signed a contract with her new American manager, who returned to the States certain that "a new star was born."

During the following half-year, Marimi Del Pozo learned English, and Morini booked her around the country for a tour of 32 dates. This was a somewhat remarkable feat, as local managers accepted the unknown artist because of the faith they had in his judgment.

After a second tour of Scandinavia, Miss Del Pozo arrived in this country in the autumn of 1948. Since then she has sung, besides numerous recitals, as soloist with the Chicago and Cincinnati Symphonies; has given the first performance of three songs by Rodrigo, commissioned by the Louisville Orchestra for their Composers' Festival; has appeared with the El Paso Orchestra, as well as in joint recitals with Tito Schipa in the United States and Canada.

After returning to Europe to fulfill previous engagements, she will be back in this country for the second half of the 1949-50 season. A South American tour is also in the making. H. W. L.

IMPRESARIO AND HIS NEW "STAR" . . . Albert Morini and Marimi Del Pozo, Spanish coloratura soprano. (Photos by Bruno of Hollywood, N. Y.)

U. S. Navy Band to Make Two Tours in 1949

The United States Navy Band will make the first of two 1949 concert tours in the Northeastern States, and G. B. (Gib) Sandefer, Concert Tour Manager, is currently scheduling dates for the tour, April 27 to May 31.

Engagements will be booked on the spring tour in Pennsylvania, New Jersey, New York, Connecticut, Rhode Island, Massachusetts and New Hampshire.

The Navy Band will make a fall tour, Sept. 27 to Oct. 31, in the Southeast, and Sandefer will book dates in Virginia, West Virginia, Kentucky, Tennessee, Mississippi, Georgia, Florida, South Carolina and North Carolina, in completing a fall itinerary. Most band appearances are twice daily, with popular matinee for schools, and night concert.

Lt. Comdr. Charles Brendler U.S.N. Conductor

Lieutenant Commander Charles Brendler, USN, a member of the Navy Band for more than 35 years, and its director since 1942, will conduct the concert organization on its tours. The tours have received the approval of President Truman, who expressly directed they be made without expense to the Government. This requires local sponsors, chiefly schools, colleges, civic groups and veterans organizations who use the net proceeds for a variety of worthy projects, to assume daily cost of travel and accommodations.

Gib Sandefer, tour director for the Navy Band for the third year, is the organizing director of the Texas Cowboy Band of Hardin-Simmons University, Abilene, Tex. The Navy Band, making annual tours throughout the nation since congressionally authorized in 1925—except for the war years—visited 14 states in the Midwest last spring, and toured the Southwest on its 1948 fall swing.

Still-Hughes Opera To Have Premiere

Troubled Island, opera by William Grant Still and Langston Hughes, will be given its premiere at New York City Center on March 30. Based on the life of Jean Jacques Dessalines, Haitian liberator, the work will be directed by Laszlo Halasz. George Balanchine will create the choreography.

HAROLD BAUER
Manhattan School of Music
238 East 105th St., New York 29, N. Y.

Constantine
CALLINICOS
CONDUCTOR — PIANIST — COMPOSER
Suite 701, 119 West 57th St., N. Y. C. 19

LILY DJANEL
LEADING SOPRANO
PARIS OPERA — METROPOLITAN — LA SCALA, MILAN
Per. Rep.—M. de Pace, RKO Building, New York 20, N. Y.

JACQUES DE **MENASCE**
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

NORMAN ATKINS
BARITONE
OPERA — CONCERT — RADIO
Suite 701, 119 West 57th St., New York 19, N. Y.

RUTH **KISCH-ARNDT**
CONTRALTO — The Most Outstanding Contemporary Lieder and Oratorio Singer
Suite 701, 119 West 57th St., New York 19, N. Y.

LUCIA WARD
MEZZO-SOPRANO
Concert — Opera — Oratorio — Radio
Associated Concerts Bureau, Inc., 1775 Broadway, N. Y., N. Y.

MURIEL RAHN
SOPRANO
MANAGEMENT DICK CAMPBELL
45 E. 135th St., New York 35, N. Y.

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1069—25th Street, Des Moines 11, Iowa

Gladys Swarthout
MEZZO-SOPRANO METROPOLITAN OPERA
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York

ADELAIDE VAN WEY
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
745 Fifth Ave., New York 23, N. Y.

Elizabeth TRAVIS
PIANIST
Concert Management HOWARD R. WILL
332 So. Michigan Ave., Chicago 4, Ill.

FRANZ ALLERS
CONDUCTOR
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

JOHN HERRICK
BARITONE
Concert Radio Oratorio
Suite 701, 119 West 57, New York 19, N. Y.

Bartlett & Robertson
"The Alpha and Omega of Two-Piano Teams"
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

Todd Duncan
BARITONE
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

EVERETT LEE
CONDUCTOR
Cosmopolitan Little Symphony
17 E. 48th St., New York 17 PL. 5-1127

J. KREMER **NEUMANN**
PIANIST
Concert Mgt.: WILLARD MATTHEWS
123 East 53rd St. New York 22, N. Y.

JOHN **HAUSSERMANN**
AMERICAN COMPOSER
Management: WILLARD MATTHEWS
123 East 53rd St., New York 22, N. Y.

Whittemore & Lowe
DUO-PIANISTS
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

NEW PUBLICATIONS

Eldin Burton's Sonatina for Flute and Piano was chosen as the prize-winning composition among 109 entries in the New York Flute Club contest. The award consisted of $100 in cash and publication by Carl Fischer. Mr. Burton, a native Georgian, studied at the Atlanta Conservatory of Music and at the Juilliard Graduate School with Bernard Wagenaar on three Fellowships. . . . The Composers Press, Inc., Publication Award Contest has extended its deadline date to March 1, 1949. . . . The BMI Canada, Ltd., an affiliate of the BMI in the United States, has made an agreement for the performing rights to Dr. Healy Willan's Piano Concerto in C minor, in addition to over 300 of his other compositions. . . . A book, Choral Arranging, by Harry Robert Wilson, is being published by the Robbins Music Corp. . . . Theodore Presser Company has announced the promotion of Dr. Rob Roy Peery to additional executive responsibilities. Dr. Peery has been musical editor for the company during the last 18 years.

The fifth edition of a Business Handbook of Music Education has recently been published by the Music Education Exhibitors Ass'n. an auxiliary of the MENC. It contains a directory of firms who are members of the association, and suggestions for various phases of the music educators' activities. . . . The first performance of the symphonic version of David Bennett's Rhapsody in Rhumba was played at a free Wichita Symphony concert under the sponsorship of the AFM, Local 297.

JEAN DICKENSON
Soprano

is singing on tour this season

QUEEN ESTHERKA'S LAUGH
by Lazare Saminsky
(High Voice .50)

Orchestration available on rental

published by

CARL FISCHER INC.
62 Cooper Sq. NEW YORK 165 W. 57th St.
Boston . Chicago . Dallas . Los Angeles

Book Reviews

THE SYMPHONIES OF MOZART, by Georges de Saint-Foix. Alfred A. Knopf, N. Y. $3.

Georges Saint-Foix, who, with Téodor de Wyzewa, completed a monumental three-volume study of Mozart in 1946, is one of the world's authorities on the subject. The Saint-Foix-Wyzewa books are not available in English translation, but the present volume can serve as a forerunner until that day arrives. Here Saint-Foix traces the development of Mozart's symphonic style from the influences of J. C. Bach and Schobert, through the Italian derivations, the Mannheim and French schools, and through the Salzburg period until the point of maturity. All of the symphonies are mentioned, as are several of the divertimenti, but the most lengthy analyses are reserved for the last great trilogy in E flat, G minor and C. Saint-Foix calls Mozart's first great symphonic work the one in F, K. 130, which dates from May, 1772. It was at this time, he maintains, that Mozart underwent a "romantic crisis," the cause of which is unknown. Saint-Foix, it may come as a surprise to many, does not see too much of Haydn's influence throughout any of the Mozart symphonies: a rather sharp break from the traditional histories. One of the many interesting features is Saint-Foix's quotations from critics of various periods about the last three Mozart symphonies. It is doubtful, though, if many will agree with Saint-Foix's exalted opinion of Alexander Dimitrievich Ulibichev's critical genius.

THE OPERA QUIZ BOOK, edited by Harold V. Milligan and Geraldine Souvaine. Current Books, Inc., N. Y. $2.

The bulk of this book consists of questions and answers taken from the intermission programs during Metropolitan Opera House radio broadcasts. There also are sections called "discussional quizzes," in which people like Olin Downes, Deems Taylor, Boris Goldovsky, Robert Bager and others gravely deliver their considered opinions on such topics as Thrilling Moments in Opera, Opera in English, opera in the United States, and other such subjects. If you want to know what opera is based on two Shakespeare plays, or the name of the operatic heroine who deliberately gets herself murdered to save her lover's life, or the names of the two sopranos who accept amatory proposals from two baritones in order to save the lives of two tenors, or the five composers who were music critics, or other such odds and ends of information, this is the book for you.

Miniature Scores

SUITE FOR ORCHESTRA, by Ulysses Kay. DANCE OVERTURE, by Irving Schlein. Broadcast Music, Inc., N. Y. $2 and $1, respectively.

Kay's suite, scored for full orchestra (including bass clarinet, elaborate percussion, xylophone and piano) lasts about 17 minutes and is in five movements—Fanfare, Three-Four, Scherzo, Olden Tune and Finale. This work won the 1946-47 American Composers Alliance-Broadcast Music, Inc., Orchestral Contest. The scoring is quite rich, and often the music generates real momentum. Essentially, however, it is the product of a talented young composer still in the process of developing his own style. Schlein's Dance Overture, which is about 5 minutes in length, won first prize in the 1947 contest. Here the scoring consists of piccolo, two each of flutes, clarinets, oboes and bassoons, four horns, three trumpets and trombones, tuba, tympani, bass drum, snare drum, cymbals, harp and strings. After an energetic opening, Schlein bases much of his work on a repeated phrase, occasionally bringing in contrasting material (including a waltz theme by solo instruments). This is a clear, well-defined score with considerable spirit.

For Chorus, Strings, Flute and Piano

A SPRING GARLAND, by Eric H. Thiman. Novello. The H. W. Gray Co., Inc., N. Y. $1.50.

All of these six songs, for four-part chorus, strings, flute and piano (full score and orchestral parts available on rental) commemorate the feeling of Spring. The composer has selected poems by Nash, Shakespeare, Campion, Bridges, Christina Rossetti, and the words of a seventeenth-century carol. Time of performance is about 18 minutes. Thiman's harmonies are orthodox, with the type of melodic pattern that could be written only by an Englishman who knows the Elizabethan tradition. Amateur choruses should derive much enjoyment from this well-written set.

For Trumpet and String Orchestra

THE HOLLOW MEN, by Vincent Persichetti. Elkan-Vogel Co., Inc., Philadelphia. Score, $1.25.

No clue is given, but the title evidently refers to T. S. Eliot's 1925 poem of the same name. "We are the hollow men We are the stuffed men Leaning together Headpiece filled with straw. Alas!" This is the poem with the famous concluding lines: "This is the way the world ends Not with a bang but a whimper." Persichetti has, quite successfully, tried to obtain the same despairing mood in his music. Without too obvious an approach, his harmonies suggest the bleakness of the poem, the solo trumpet puncturing the gloom with a gloomy commentary of its own. An effective piece, lasting about seven minutes.

For Orchestra and Narrator

MAX AND MORITZ, A Musical Story of Two Bad Boys; for Orchestra and Narrator, by Richard Mohaupt. Associated Music Publishers, Inc., N. Y. Piano score, $3.25.

Patterned obviously after Prokofieff's Peter and the Wolf, this work by Richard Mohaupt to a text by Theo Phil (adapted from the book by Wilhelm Busch) tells the story of two young Poltergeists of boys named Max and Moritz. These lads go through several adventures, as naughty as can be, until retribution arrives and they are ground up in a flour mill. Rather strong going for the young audience to whom this work is addressed. Mohaupt's style is admirably fluent, and he does not miss an opportunity for musical humor, though his melodic impulse is relatively weak. The instrumentation calls for 2 flutes (piccolo), oboe, 2 clarinets, bassoon, 2 horns, 2 trumpets, trombone, percussion (one player), piano and organ (one player) and strings. Duration is about 25 minutes.

For Piano Solo

FOUR ANNIVERSARIES, by Leonard Bernstein. G. Schirmer, Inc., N. Y. 75c.

Presumably these are birthday anniversaries that Bernstein is celebrating in music. The recipients are Felicia Montealegre, Johnny Mehegan, David Diamond and Helen Coates. Each composition is a short piece with, naturally, specific characteristics. The first is tuneful and flowing, the second spirited and jazz-like, the third polyphonic in texture, the fourth lively and humorous. The harmonies are quite modern, with Aaron Copland the spiritual godfather of the set.

For Saxophone and Piano

SONATA CALIFORNIANA, by Ernest Kanitz. Carl Fischer, Inc., N. Y. $1.25.

Looking on this work as a sonata, its three movements are marked *allegro, lento non troppo,* and *allegro spiritoso.* Looking upon it as a piece of program music, the movements are named (by the composer) Sky and Water, Fragrance, Light; Lament; and Hollywood. The whole lay-out is elaborate, especially the last movement, which opens with a bristling staccato figure, proceeds to a lyrical *meno mosso* section, a march-like

selections for a modern repertoire

SOLOS CONCERT

piano

BERGER—Three Bagatelles	$1.00
COWELL—Square Dance Tune	.60
FOLDES—Two Pieces for Piano (Introvert-Extrovert)	.75
SCHNABEL—Piece in Seven Movements	1.25
SESSIONS—Second Piano Sonata	2.00
SMIT—Five Pieces for Young People	.75

voice

LECUONA—Malaguena (S-E) high-med.-low	$ .60
LEY—Copla Triste (Elegy) (S-E) med.	.60
LONGAS—Lullaby (Rest My Child) (E) high	.50
MIGNONE—Cantiga De Ninar (Song for a Baby) (P-E) high	.50
MIGNONE—Quando Uma Flor Desabrocha (P-E) high	.50
REVUELTAS—Song of a Dark Girl (S-E) med.	.60

EDWARD B. MARKS MUSIC CORPORATION
RCA BUILDING RADIO CITY NEW YORK, N. Y.

RACHMANINOFF
Songs with English and Russian Texts

THE ALDER TREE	THE FOUNTAIN
THE DREAM	HERE BEAUTY DWELLS
ECSTASY OF SPRING	MORNING
THE MIRAGE	O THOU WAVING FIELD OF GOLDEN CORN
THE TRYST	WHEN NIGHT DESCENDS IN SILENCE

Ask your accustomed music store to show you these and other Rachmaninoff publications in Foley editions.

67 West 44th Street CHARLES FOLEY New York 18, N. Y.

section, an *adagio quasi recitativo* for the unaccompanied instrument, a *quasi andantino*, a return to the opening tempo, and a coda marked *Festoso, non troppo mosso.*

For Trumpet (or Cornet)

MIDNIGHT MADRIGAL, by Tibor Serly. Mills Music, Inc., N. Y. 60 cents.

Serly has set out to compose a little showpiece for B flat trumpet. His Midnight Madrigal is marked "slow and mournful," and the opening features mildly impressionistic harmonies under an elaborate trumpet solo. This proceeds to a section marked "very rhythmic," after which the soloist has a brief cadenza and returns to the mood of the opening section.

For Voice and Piano

TWO SONGS FOR ALTO AND PIANO, by Stefan Wolpe. Hargail Music Press, N. Y. $1.50.

It is fortunate that the title page mentions that these two songs for alto and piano are from The Song of Songs, for the text itself, under the music, is typed in Hebrew. Thus, despite the translation on the above-mentioned title page, it will be impossible for a singer who does not know the language to determine the exact meaning of what he is singing. This is unfortunate, for both of these songs are powerful pieces of music. Wolpe, using a scale that is readily identified with Palestinian characteristics, has evolved a pair of art songs with individuality and conviction.

LAZY AFTERNOON, by Elie Siegmeister. Edward B. Marks Music Corp., N. Y.

Lazy Afternoon, which has lyrics by Leo Paris, is from Siegmeister's Ozark Set. It is a quiet, melodious piece, with strong suggestions of the American flavor, and in better taste than most songs of its nature. The key is D major. These lines will give a general idea of the text: "On a lazy afternoon, Keep on singin' a lazy tune, with my troubles far behind, And the harvest golden in my mind. . . ."

RAIN and THE GLOVE, by Ariadna Mikeshina. Paragon Music Publishers. N. Y. 50c each.

Both of these songs are typical post-romantic Russian examples of lieder writing, with rich harmonies, an over-all melancholy, and a direct melodic appeal. Rain uses a poem by Doudaroff; The Glove, one by Gumilev. In both instances, English, French and Russian translations are provided. The range of Rain is middle C sharp to G; The Glove, in D major, extends from F sharp to high A.

THREE ELIZABETHAN SONGS, by Geoffrey Bush. FOUR SHAKESPEARE SONGS (Second Set), by Bruce Montgomery. Novello. H. W. Gray Co., Inc., N. Y. $1.50 each.

The Three Elizabethan Songs include one each by Campion, Donne and Shakespeare. Bush's settings are interesting for the care he takes to maintain the verbal accentuations. He favors dissonantal harmonies in his accompaniments, though the discords are used intelligently. The second set of Montgomery's Shakespeare Songs contains Take, O take those lips away; When icicles hang by the wall; Who is Sylvia; and Under the greenwood tree. While some of Montgomery's harmonies are more daring than Bush's, on the whole, there is more of a feeling of tonality. These, like Bush's are competent settings of beautiful poems.

THE LONELY, by John Edmunds; RICHARD CORY and BELLS IN THE RAIN, by John Duke; VELVET PEOPLE, by Ernst Bacon; EVEN THOUGH THE WORLD KEEPS CHANGING and BE MUSIC, NIGHT, by David Diamond. Carl Fischer, Inc., N. Y. 50 cents each.

The Edmunds song, for medium voice, is a lyrical, slow piece with some delicate harmonic clashes between voice and piano accompaniment. It is set to a text by George William Russell. John Duke's Richard Cory, set to the familiar Robinson poem, is for low voice. Duke's setting is ingenious and, up to the final bars, sensitive and imaginative. Surely he could have avoided the trite ending. His Bells in the Rain uses a poem by Elinor Wylie; the song is for high voice, featuring a quiet melodic line and a delicate, bell-like accompaniment. Bacon's song is for medium voice. The text is Emily Dickinson's lovely poem about a bumble-bee ("I would rather wear her grace Than an earl's distinguished face"). Bacon's clever setting features a busy, tinkling accompaniment that emphasizes the purposely naive character of the molodic line. Both of the Diamond songs are for high voice. Even Though the World Keeps Changing was inspired by a Rilke sonnet (translated by Norton). Be Music, Night, is set to a poem by Kenneth Patchen. Diamond's rather severe harmonies in this pair do not preclude fastidious workmanship and a careful shaping of the vocal line.

PICKUP CHATTER

(*Continued from page 28*)

minor, played by the Budapest Quartet (on disc ML-4106; from the Jan., 1941 list); Beethoven: Ninth Symphony (Roman, Szantho, Jagel, Moscona, Westminster Choir and Philadelphia Orch., dir. Ormandy; on discs SL-50, Vols. 1 and 2; from the Dec., 1945 list); Brahms: Piano Concerto in D minor (Serkin and the Pittsburgh Orch., dir. Reiner; on ML-4100; from the March, 1947 list); Mahler: Songs of a Wayfarer; and Bach: Sacred Arias (both sung by Carol Brice, with the Pittsburgh Orch., dir. Reiner and the Columbia Concert Orch., dir. Saidenberg, respectively; on disc ML-4108; from the Aug., 1946 and Dec., 1947 lists, respectively); Milhaud: Le Boeuf sur le Toit; and Ravel: Le Tombeau de Couperin (Minneapolis Orch., dir. Mitropoulos; on 10-inch disc ML-2032; from the current and July, 1942 lists, respectively); Mozart: Concerto in E flat (played by Vronsky and Babin, with Mitropoulos and the Robin Hood Dell Orch.; from the Nov., 1946 list); and Concerto in F (played by Lhevinne, Vronsky and Babin with the Little Orch. Society; from the Nov., 1948 list; both on disc ML-4098); Mozart: Symphony in E flat, K. 543 (Szell and Cleveland Orch.) and Haydn: Symphony No. 88 in G (Ormandy and the Philadelphia Orch.; both from current lists; on disc ML-4109); Shostakovich: Symphony No. 1 (Rodzinski and Cleveland Orch.; on ML-4101; from the Oct., 1941 list); Waltzes of Tchaikovsky (arr. Babin; played by Vronsky and Babin; on 10-inch disc ML-2030; from the Sept., 1948 list).

New Concert Association Formed

Max Aronoff, director of the New School of Music, Philadelphia, announces the formation of the New Concert Association, which is booking for 1949-50 the New Chamber Orchestra of Philadelphia, Ifor Jones conductor; the Curtis String Quartet; the Philadelphia Trio, and individual artists. Andrew J. Seraphin is general manager of the New Concert Association.

ART SONGS

RAIN—soprano—Ariadna Mikèshina $ .50
THE GLOVE—soprano—Ariadna Mikèshina .50
LITTLE BROWN BEAR AND THE BEES—low voice—E. DeVille (a novelty encore song) .50
MARTERN ALLER ARTEN—concert aria (Seraglio)—Mozart 1.00

For piano solo

BOOGIE-WOOGIE RHAPSODY—I. Heilner—(an amusing novelty number for concert pianists) .60

PARAGON MUSIC PUBLISHERS
83 Fourth Ave., New York 3, N. Y.

Charles Ives—

for piano solo

SOME SOUTH-PAW PITCHING .75
THE ANTI-ABOLITIONIST RIOTS .60
THREE PAGE SONATA 1.00

for mixed voices with piano or organ

THREE HARVEST HOME CHORALES
1. Harvest Home .20
2. Lord of the Harvest .25
3. Harvest Home .20

MERCURY MUSIC CORP., 49 West 63rd Street, New York 23

FOUR SAINTS IN THREE ACTS

An opera by Gertrude Stein and Virgil Thomson

Complete vocal score—$9.50 On Victor Records
Joint publication with ARROW MUSIC PRESS

MUSIC PRESS, INC. 130 West 56 St., N. Y.

For Pianists & Music Appreciation Courses

METAMORPHOSES
by Charles Haubiel

A panorama of 1400 years of music history. With chart and descriptive text. $3.50

THE COMPOSERS PRESS
853 Seventh Ave., New York City

PUBLICATIONS OF MERIT

Violin Solos and Concerts
Transcriptions

by ALBERT SPALDING

ALLEGRO	G. B. PESCETTING	.85
SONATINA No. 12 (La Chasse)	PAGANINI	1.00
LONDONDERRY AIR (Old Irish)		.80
WIENER BLUT WALTZ	JOH. STRAUSS	1.50
SONATA for VIOLIN ALONE	ALBERT SPALDING	1.25
CADENZAS for the Mozart D maj. Concerto		.80
CADENZA for the Brahms Concerto		.80

Mr. Spalding will feature the above numbers in his future programs. Get your orders in now so that you may have them in stock when called for.

VOLKWEIN BROS., Inc. *Music Publishers* PITTSBURGH 22, PA.

ANDREA PALESTRINA
VOICE CULTURE — INTERPRETATION — REPERTOIRE
152 West 57th Street • CO. 5-8909 • New York 19, N. Y.

SILVIA **BAGLEY**
SOPRANO
"A voice of warmth and charm handled with enjoyable surety."
—*Richard P. Saunders in "Life With Music"*
Personal Representative: BERTHA OTT, 1223 Kimball Hall, Chicago, Ill.

ROSSINI OPERA SCHOOL and **THE OPERA WORKSHOP**
LUIGI ROSSINI, *Director*
French and Italian Repertoire
Mise-en-scene — Coaching
50 Central Park West TR. 7-9385
for professional singers. Public performances in costume throughout the season. Many singers from the Workshop now appearing with leading opera companies throughout the United States and Europe. No vocal lessons given at the Rossini Opera School.

WILLIAM PIERCE HERMAN
TEACHER OF PATRICE MUNSEL OF THE METROPOLITAN OPERA ASSOCIATION
19 East 94th Street, New York 28, N. Y. ATwater 9-6735

ROSATI
The ONLY VOCAL TEACHER of **BENIAMINO GIGLI**
Teacher of Lauri-Volpi, James Melton, Mario Lanza, Tentoni, Kaskas, etc.
205 W. 57th St., N. Y. C. COlumbus 5-0393

SAMUEL **MARGOLIS**
Only Voice Teacher of
ROBERT MERRILL
Sensational Young Baritone of Metropolitan Opera and other famous singers
152 W. 57th St., N. Y. C. COlumbus 5-9155

ALFREDO **MARTINO**
VOCAL TEACHER
Author of Book
"TODAY'S SINGING"
Obtainable upon request
260 West End Ave., N. Y. 23

JOSEF **MORSON**
THE PRINCIPLES OF MARAFIOTI
ENDORSED BY
CARUSO, CALVE, GALLI-CURCI, GRACE MOORE
TEACHER OF SINGING
The ultimate in the art of vocal expression
Operatic and Concert Preparation
160 W. 73 St., N. Y. 23 Tr. 7-6700
The Wingate Studios, 304A Main St., E. Orange, N. J. Orange 4-9037

ALICE TULLY
Dramatic Soprano
Opera — Concert —
Guest Soloist with Orchestras
Suite 701, 119 West 57th Street, New York 19, New York

HERBERT **JANSSEN**
LEADING BARITONE
Metropolitan, San Francisco Operas
Booking for OPERA, CONCERT, RADIO
Exc. Mgt.: Ludwig Lustig
11 W. 42nd St., Suite 1302, N. Y. 18, N. Y.

ELISABETH **SCHUMANN**
Will Accept a Limited Number of Advanced Students
Applications to be sent to
Concert Direction ANNIE FRIEDBERG
251 W. 57 St., N. Y. 19

DOUGLASS **BIDDISON**
BASS - BARITONE
CONCERT — SYMPHONY — ORATORIO
NYSTA-NATS
58 E. 79th St., N. Y. C. RE. 7-3330

ESTER **FISCHER**
TEACHER OF SINGING—
MEMBER NYSTA, NATS
Injured voices scientifically restored
Studio: 850 Seventh Ave., N. Y. 19, N. Y.
Ci. 7-0749

KORST
TEACHER OF SINGERS AND TEACHERS FOR 40 YEARS
Present and former pupils: Alpar, Kathie Barr, Baümer, Eggerth, Franklin, Horn, Howland, Hecht, Brenda Miller, Rénan, Snow, Elizabeth Wysor.
50 West 67th St., N. Y. C. TRafalgar 4-3754

EDGAR MILTON COOKE *Teacher of Singing*
COMPLETE TRAINING FOR YOUNG SINGERS
VOCAL HELP AND COACHING FOR PROFESSIONALS
140 W. 57th St., New York 19 VICTOR ANDOGA, Stage Department Circle 7-3051

HELEN **CHASE** VOICE
Member NYSTA and NATS
TEACHER OF OUTSTANDING ARTISTS
CONCERT — OPERA — RADIO
251 W. 92nd St., N. Y. 25 TRafalgar 7-9192

ARRIVAL IN ATHENS . . . Julius Katchen, American pianist, recently appeared five times in three days in the Greek capital. At the Athens airport on his arrival are, l. to r., Miss Franz, press attaché of the American Embassy; Mr. Katchen; and G. Kourakos, general manager of the Bureau Artistique d'Athenes, which presented the pianist. (Picture courtesy Hellenika Photographica Nea.)

Malko Conducts Palestine Orchestra, Katchen Soloist

TEL AVIV. — On his first appearance here as guest conductor, Nicolai Malko is achieving a gratifying success. Since his first concert on Dec. 7 in Tel Aviv he has conducted 11 concerts, seven locally, two in Jerusalem and two in Haifa. During his six weeks' stay he is scheduled to lead 27 concerts with seven programs. At his first subscription series (each series is repeated nine times including two special repeats for servicemen and women) his interpretation of the Shostakovich First Symphony won special acclaim.

Malko scored with his presentation of Prokofieff's Lieutenant Kijé, given for the first time in Israel and to be repeated at a forthcoming special concert. Another Prokofieff work, the Third Piano Concerto, was to be played at Malko's farewell concert with one of the best of the local soloists, Frank Pollak, as the pianist. He had been a student of the conductor twenty years ago in Prague. For his second subscription series (fourth of the season) Malko chose a work by an Israeli composer, Concerto for Strings by Paul Ben Haim, Stravinsky's Firebird and the Tchaikovsky Fourth Symphony.

The 22-year-old U.S. pianist, Julius Katchen, was soloist at the first subscription series in the Brahms First Piano Concerto and the Tchaikovsky B flat minor at special concerts in Tel Aviv and Jerusalem. Katchen came here from a tour in Greece, arrived at Lydda Airport only a few hours before the concert was scheduled to start, took a car, arrived at Haifa 15 minutes before the performance and, without rehearsal, gave a fine rendering of the Brahms. He is no newcomer to Israel, having appeared here under Jascha Horenstein last spring. Katchen is also playing the Beethoven "Emperor" Concerto and the Dvorak Piano Concerto with the orchestra, and has been giving several solo recitals for wounded in hospitals.

Horenstein Again Appearing With Israel Philharmonic

Jascha Horenstein, who conducted last year in Palestine during some of the most dangerous months of the fighting, and made appearances at the Florence Festival in May, is returning for six weeks' guest appearances with the Israel Philharmonic. He sailed on the new giant Cunard liner Caronia on Jan. 15 and was to arrive in time to begin rehearsals for his first concert on Feb. 5. Works listed on his schedule include the symphony from Hindemith's Mathis der Maler (first local performance), the premiere of Erich Itor Kahn's Actus Tragicus, the Mahler First and Fifth Symphonies and the Beethoven Ninth. Mr. Horenstein will also be heard in Rome and with the La Scala Orchestra in Milan, and in London in April.

Frances Magnes to Be Soloist In Palestine Concerts

Frances Magnes, Cleveland-born violinist, will appear in a minimum of twelve concerts with the Israel Philharmonic Orchestra, throughout Palestine, playing four concerti during February and March. She will also give a number of recitals there and on her return trip will play in France, England, Switzerland and other European countries. Miss Magnes left on the tour at the end of January, immediately after her appearance as soloist with the Connecticut Symphony under Daniel Saidenberg on Jan. 21.

NEWS IN BRIEF

Alexander Sved, baritone of the Metropolitan Opera, and Robert Lawrence, conductor, lecturer and commentator on the Metropolitan Opera Saturday afternoon broadcasts, have completed a lecture-concert tour in several universities and colleges of the East.

William Primrose, now on a 66-date tour of this continent, will return to Europe again next summer to appear at the Cheltenham and Edinburgh Festivals and make another Scandinavian tour in the early fall.

The English Duo (Victoria Anderson and Viola Morris) will give a recital at Mills College, Oakland, Calif., on Feb. 16. The duo gives particular stress to the songs of Elizabethan England.

Rae Muscanto, soprano, assisted by Martin Rich at the piano and Simeon Bellison, clarinet, offered a program at the Brooklyn Museum on Jan. 23.

Edward Utley, pianist, appeared in a concert at the Englewood Women's Club, Englewood, N. J., on Jan. 3.

Helen and Karl Ulrich Schnabel played Johan Franco's piano composition Hymn for four hands over Switzerland's Monte Ceneri station, Dec. 18. Mr. Franco has completed a new piano work, Three Temple Dances.

Jeannette Ysaye, violinist, will give a Town Hall recital on Feb. 10.

Paul Robeson, baritone, sailed for England Feb. 12 on the SS. Queen Mary to fill 20 concert engagements in Great Britain and Ireland under the impresario Harold Fielding. He will also appear in Scandinavia and Holland.

The Paterson Trio (Isabelle Herzinger, violinist, Isadore Freeman, pianist, and Carl Wegman, cellist) gave a recital on Jan. 16 at the YM-YWHA, Paterson, N. J.

A concert sponsored by the International Music Lovers Guild, Ernst Fischer, baritone, director, was heard on Feb. 1 at the Fraternal Auditorium. Soloists were Rita Castells, mezzo-soprano; Fryda Lafond and Jean Leslie, sopranos; and Esther Sweig, musical and dramatic mime. The St. George Children's Orchestra played under Olga Van Olzen.

Vittorio Brero, violinist of the Mannes Trio, flew to Europe on Feb. 2 to fill engagements in Italy. He returns to the United States in the fall to play with the Mannes Trio.

Margaret Sittig, violinist, and her father, Frederick V. Sittig, pianist, gave a recital in Sebring, Fla., on Jan. 16.

Jennie Tourel sang Dido in a concert performance of Purcell's Dido and Aeneas, Feb. 10, at Dumbarton Oaks, Washington, D. C.

IN SCHOOLS and STUDIOS

Rhode Island Conservatory Pupils in Operas

Maurice A. Lewis, director of the Rhode Island Conservatory of Music, Providence, R. I., reports an active season, with semi-professional and professional performances by the school and the Rhode Island Opera. Operas given were Faust, with Nancy Trickey (Marguerite), Joseph Laderoute in the title role, and James Pease (Mephistopheles). Hansel and Gretel had Miss Trickey, Mildred Mueller and Eunice Alberts in leading parts. Both productions were conducted by Mr. Lewis. All secondary and chorus parts were taken by advanced students of the voice department. Another production, with advanced students in all the parts and the Conservatory Chorus, was Gilbert and Sullivan's Trial by Jury. This was given in combination with a performance of Senia Roussakoff's Corps de Ballet.

Herta Sperber began lecture-recitals in the fall, dealing with the History of Voice Training. She introduces one artist-student at each lecture.

The Rhode Island Guild of Musical Art sponsored a performance of Handel's Messiah at Christmas time, sung by students of Miss Sperber, the latter at the piano. Choral numbers and vocal ensembles were directed by Helen Benett.

Lectures on Beethoven by Mr. Lewis start in the early spring, with all of Beethoven's sonatas performed by students of the director.

Mario Artist-Students Appear

Queena Mario's artist-students are in an active season. Dorothy Stahl, soprano, sang at the Washington Cathedral, Washington, D.C., as soloist in the Mozart C minor Mass, with Paul Calloway conductor. Guests on a program of the Invitation to Music series, sponsored by the music department of the Red Cross, were Patte Peyton, soprano, Suzanne Lake, contralto, and Frederick Heyne, tenor. Frances Bible appeared with the New York City Opera in Chicago, singing Cherubino in Marriage of Figaro, Larina in Eugene Onegin, and the Priestess in Aida. Prominent in the opening night cast of the New York production of Benjamin Britten's opera The Rape of Lucretia were Vivian Bauer and Edward Kane, artist-pupils in former years of Mme. Mario. William McGrath sang several performances of The Messiah during the holidays, and later was tenor soloist in Opera Night with the Buffalo Philharmonic under William Steinberg.

The young artists of the Mario Opera Workshop offered two evenings of Opera Highlights at the Barbizon-Plaza under the artistic patronage of Lucrezia Bori, Emil Cooper, Giuseppe de Luca, Frederick Jagel, Charles Kullman, Giovanni Martinelli, Irra Petina, Lily Pons, Gladys Swarthout, Lawrence Tibbett. The first performance consisted of excerpts from La Juive, Otello, Manon and Faust; the second, scenes from Lakme, Pagliacci and Tales of Hoffmann. Corinne Wolersen and Margaret Dennison were at the two pianos, and Sam Morgenstern conducted.

Morel and Schubart in New Posts at Juilliard

Jean Morel has been appointed conductor and head of the Orchestra Department at the Juilliard School of Music, it was announced on Feb. 5 by William Schuman, president of the school. Mr. Morel will assume his duties in September. His responsibilities will include organization of the various orchestral groups at Juilliard, the teaching of conducting and the direction of performances throughout the season.

At the same time Mr. Schuman announced that Mark Schubart, at present the school's director of public activities, has been named Dean, beginning with the academic year 1949-1950.

Mr. Schuman also announced that Robert Shaw, director of choral music at Juilliard, has been given a leave of absence and that Robert Hufstader, director of Juilliard's Summer School, Extension and Preparatory Divisions, has been appointed acting director of choral music. Other appointments include Frederick Prasnitz as assistant dean, and Harry L. Robin as concert manager.

Lucie Lenox Darcy Singers Active

Vivian Salonika, coloratura soprano, artist-pupil of Lucie Lenox Darcy, toured four months as soloist with the Lester Cole Company, and is now in Chicago after appearing in Toronto, Philadelphia and other cities. She returns to New York in March. Among other singers from the Darcy studios is Irene Richards, also a coloratura, who has sung before the Ridgewood (N. J.) Women's Club, been featured with the Ridgewood Choral, and is soloist with the Ridgewood Methodist Church. Spanish songs were presented by Rubin Morales, baritone, in a recent hearing at the Manhattan Center. On Jan. 25, an audience at the Lighthouse for the Blind heard Joseph Corham, tenor, in a program assisted by his actor brother Michel. Linda Cole, soprano, is appearing at the Swiss Chalet of Chicago's Hotel Bismarck. Nixon Miller, tenor, a student of Mme. Darcy in Chicago and Hollywood, is taking the role of Sid El Kar in the Desert Song company now touring the East. Another Darcy pupil with this company is James Morrison.

SERENADE FOR A VISITOR. Florence Mercur, pianist, after her recital at Reinhardt College, Ga., was awakened at 1 a.m. by the College Serenaders, who played hill-billy selections under her window. Miss Mercur's current fourth transcontinental tour has included five appearances in Georgia, three of them second, third and fourth re-engagements.

Harold Bauer in the South

Harold Bauer is associated with the University of Miami, Fla., in the capacity of Musical Adviser during the winter months, his eighth year in that capacity. He remains there until March, when he goes to the University of Louisiana, Baton Rouge, for a short and intensive series of master classes, followed by a similar series at Trinity University, San Antonio. Mr. Bauer will resume his duties at the Manhattan School of Music in New York and the Julius Hartt School of Music in Hartford, Conn., on April 10.

Kittain-Chaliapin Pupils Heard

Susie Matthews, pupil of Lydia Chaliapin and a scholarship student at the Westchester Conservatory of Music, was recently soloist in a concert sponsored by the White Plains Chapter of the DAR, Mrs. Robert P. Smith, Regent. The program was devised to feature the American Way of Life, using American folk tunes and art songs and was given

(*Continued on next page*)

COSMOPOLITAN School of Music

Clarence Eidam, President — Rossetter Cole, Dean

FULL MEMBER NASM

INSTRUCTION IN ALL BRANCHES OF MUSIC

Students may enter at any time

Courses Leading to Degrees

BACHELOR OF MUSIC,
MASTER OF MUSIC,
BACHELOR OF MUSIC EDUCATION

Day and Evening Classes

For full information or Catalog address

EDWIN L. STEPHEN, Manager

306 S. Wabash Avenue, Chicago, Illinois
Telephone: Harrison 7-4868

PIANO TEACHERS!

Get Superior Results by Using

CURTIS PIANO COURSE MATERIAL

For Class and Individual Instruction

FUNDAMENTAL PIANO SERIES
by HELEN CURTIS

First Piano Reader ..... $ .75
Preparatory (for very young children)

Supplementary Material—18 pieces
When purchased with First Piano Reader ..... .25

Book I—Grade I (Revised) .. 1.00

Book II—Grade II (Revised-Analyzed) .. 1.00

Book III—Grade III (Analyzed) 1.00

Book IV—Grade IV (Analyzed) 1.00

Book V—Grade V (Analyzed) 1.00

These Books contain the *Highest Type* of *Teaching and Recital Material.*

Each Volume is a Complete Course of Study for the Grade.

Delightful Melodies, Brilliant Solo and Ensemble Pieces, Etudes, Technical Studies and Finger Drills are included.

All Pieces in Books II, III, IV and V are Analyzed.

All Material is Closely Graded, proceding from the Simple to the more Difficult — and includes work for the Pre-school and Kindergarten student, up through the Elementary, Junior and Senior High and Adult Grades.

HARRIS F. ROOSA, *Publisher*

25 EAST JACKSON BLVD. CHICAGO, ILLINOIS

EASTMAN SCHOOL *of* MUSIC

***of* THE UNIVERSITY OF ROCHESTER**

Howard Hanson, *Director* — Raymond Wilson, *Assistant Director*

Undergraduate and Graduate Departments

SUMMER SESSION, June 27—August 5, 1949

FALL SESSION, September 26, 1949—June 10, 1950

For further information address:

Arthur H. Larson, Secretary-Registrar

Eastman School of Music, Rochester, New York

IN SCHOOLS and STUDIOS

(Continued from preceding page)

as a prelude to the arrival of the Freedom Train.

Tamara Bering, mezzo-soprano, and Regina Price, lyric soprano, have appeared on numerous occasions as guest artists for the Men's Organizations of War Veterans. Miss Bering is engaged with Ivan Markeloff, tenor of the studios, for the Boris Godounoff performance in Chicago, singing Marina and Dimitri respectively.

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

Peabody Conservatory
Baltimore 2, Maryland
REGINALD STEWART, Director
81st Year Catalog on request

Arthur Lesser, Director — **National Academy of Vocal Arts** — Irving Halsey, Administrator
VOICE MUSIC INSTRUMENTS
6 Fifth Ave., New York 11, N. Y. SPr. 7-7690
Catalogue on request

Manhattan School of Music
Janet D. Schenck, *Director*
Courses leading to Bachelor of Music Degree
238 East 105th St., New York 29, N. Y.

Arved Kurtz—Warner M. Hawkins, Directors — August Fraemcke—Carl Hein, Former Directors
NEW YORK COLLEGE OF MUSIC
Send for catalog 114 E. 85th St., N. Y. 28, N. Y.

BALDWIN-WALLACE COLLEGE
CONSERVATORY OF MUSIC
South Campus, Berea, Ohio (Suburb of Cleveland)
For information write HAROLD W. BALTZ, Director

OBERLIN CONSERVATORY OF MUSIC Oberlin College, Ohio
Write to FRANK H. SHAW, Director, for Catalogue

CORNELL—1853—COLLEGE
CONSERVATORY OF MUSIC
Home of the oldest May Music Festival west of the Mississippi River.
Write: Mr. Francis German, Mount Vernon, Iowa

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
Bloomington, Illinois Kenneth N. Cuthbert, Dean

CONVERSE COLLEGE
SCHOOL OF MUSIC
Spartanburg, South Carolina
Fully Accredited Co-educational
For catalog, write Edwin Gerschefski, Dean

Ariel Rubstein, Director — **PORTLAND SCHOOL OF MUSIC** — Catalog upon Request
Confers Degrees of B.Mus. M.Mus. Artist Diploma
931 S. W. King Avenue Portland 5, Oregon

Progressive School of Music
HARRIET KAY, Director
932 N. Mozart St., Chicago 22, Ill. Tel.: BRU 1137

LOS ANGELES
CONSERVATORY
write for catalog to Garry A. White, Director
845 S. FIGUEROA ST., LOS ANGELES 14, CALIF.

MACPHAIL
Member, Nat. Assn. Schools of Music
Courses leading to B.M. and M.M. degrees
Minneapolis 3, Minnesota

BOGUSLAWSKI COLLEGE of MUSIC
Degrees Conferred
Lillian Boguslawski, Pres. — Leonard Shure, Dir. of Repertoire
323 S. Wabash Ave., Chicago, Ill. WE. 9-7815

Baltimore Institute of Musical Arts Plans Spring Music Festival

Olin Downes, music critic of the New York Times, lectured in Baltimore on Jan. 25 at a meeting sponsored by the Baltimore Institute of Musical Arts on the subject The Negro in American Music. This was preliminary to a Spring Music Festival to be given by the Institute, April 3 through 10. It will include three chamber orchestra concerts at the Baltimore Museum of Art on April 3, 6 and 8; a performance of the Verdi Requiem by the Institute chorus and an orchestra of 80 at the Baltimore Polytechnic Institute on Palm Sunday, April 10; a concert performance of Purcell's Dido and Aeneas by students of the Institute in the Social Hall of the YM and YWHA, April 5, and a symposium on American music, in which several distinguished American composers including Marc Blitzstein and Ulysses Kay will participate, at the Institute on April 7.

The festival is under the direction of Hugo Weisgall, director of the Institute, who will conduct the three chamber orchestra concerts and the Verdi Requiem. Contemporary works will be played on each program, those scheduled including Bartok, Divertimento for string orchestra; Stravinsky, Apollon Musagète, William Schuman, Symphony for Strings; and Hindemith, Theme and Four Variations for piano solo and strings.

La Forge-Berumen Artists Heard

Frank La Forge and Ernesto Berúmen presented several of their artist-pupils in recital at their New York studios on Jan. 13. The program was given by Rosa Canario, dramatic soprano; Rita Haaser, coloratura soprano; Leo Bartinique, baritone; John Wood, bass-baritone; Walter Lowe, basso cantante; with Mr. La Forge supplying piano accompaniments; and Mr. Berúmen's pupil, Nenita Escandon, 12-year-old Cuban pianist.

On Jan. 16, Miss Haaser, Mr. Lowe and Miss Escandon appeared at the Museum of the City of New York. Mr. La Forge again played accompaniments for the singers.

Arthur and Dorothy Freeman Give Waterbury Program

WATERBURY, CONN.—A joint recital was presented on Jan. 9 at the YWCA by Arthur Freeman, baritone, and his wife, Dorothy Freeman, pianist. Mr. Freeman, an artist-pupil of Anita Rio of New York, displayed a fine and well-controlled voice in the solo It is Enough from Mendelssohn's Elijah and numbers by Tchaikovsky, Dunhill, Edwards and Tirindelli. Mrs. Freeman was the able accompanist, and also won applause for her performance of Schumann's Carnaval. T. D.

May L. Etts Heard in Two Cities

May L. Etts, associate of Guy Maier, conducted classes for the Piano Teachers of Burlington, N. C., at the Southern Music Studios, Burlington, on Jan. 15, morning and afternoon sessions. The classes were under the sponsorship of the Alamance Piano Teacher Assn.

On Jan. 13 Miss Etts appeared before the Associated Music Teachers League at Steinway Hall in a feature called Piano Technique, Three Viewpoints, presenting Miss Etts as a Maier associate, Egbertina Remy, pupil of Teresa Carreno, and Rose Raymond, exponent of Matthay.

La Puma Opera Workshop In Scholarship Fund Concerts

The La Puma Opera Workshop on Jan. 16 gave two special concerts for scholarship funds at the Community Center Auditorium. During the afternoon concert final auditions were held to select scholarship winners. Winner of the full scholarship was John Reynolds, baritone; and four semi-scholarships went to Louise Epperson, coloratura soprano; Lenore Taylor, dramatic soprano; Jamison Gill, tenor; Henry Blum, baritone.

American Matthay Assn. Will Award Scholarship

The American Matthay Association has announced a scholarship award of $500 to be made in the spring to a piano student to be used for further study and musical development. Details of the contest may be obtained by writing to the Secretary, Raymond E. Sparks, 160 Orchard Road, Solvay, N. Y.

The Association held its annual meeting recently at the Cordon Club in Chicago. Among speakers were Dean Clarence Burg of Oklahoma City University, Arthur Hice of Philadelphia, Cara Verson of Chicago and Reinhold Schmitt.

N. Y. College of Music Programs

Operatic excerpts were performed on Jan. 24 by the advanced dramatic and opera classes in the new College Concert Room of the New York College of Music. Leopold Sachse was stage director and Siegfried Landau, musical director.

The New York College of Music also announced a piano recital on Jan. 27 at Carnegie Recital Hall by students and artist students of Prof. Angela Weschler. Participants were Felice Takakjian, Marian Eisen, Marilyn Schiller, Marta Fassel, Charles Ragusa.

Greve-Hussa Artists Hearings

Artists from the Greve-Hussa Studios of Chicago have been in prominent productions. Holger Sorensen, baritone, sang the part of Collatinus in the New York performance of Britten's opera The Rape of Lucretia and appeared on the Metropolitan Auditions of the Air, Jan. 23. Doris Doree, after two years as a leading soprano at Covent Garden Opera, London, gave her first Town Hall recital in New York on Jan. 23. The recent Chicago season of the Gilbert and Sullivan Light Opera Company presented Yvonne Chauveau, soprano, and Charles Goodwin, basso, in leading roles.

Brooklyn Teachers Guild Events

Ralph Leopold, pianist and pedagogue, gave a lecture-recital on Tristan and Isolde before the Brooklyn Music Teachers Guild on Feb. 6 in the Brooklyn Academy of Music.

The Brooklyn Music Teachers Guild presented an evening of music on Jan. 2 in the Art Room of the Brooklyn Academy of Music. Proceeds went to the fund for buying concert tickets for underprivileged children. Appearing were a group of musicians from the American Youth Orchestra. Dean Dixon, conductor, was guest speaker.

The **NORFOLK MUSIC SCHOOL**
of Yale University
(Ellen Battell Stoeckel Foundation)
at NORFOLK, CONNECTICUT
(1300 ft. elevation)
JUNE 23 — AUGUST 3
For information write:
BRUCE SIMONDS, Director, Sprague Hall, Yale University, New Haven, Conn.

WINGATE STUDIO
304A MAIN STREET EAST ORANGE, N. J.
ORange 4-9037
MUSIC and ALLIED ARTS
Eminent Faculty—PIANO—ORGAN HARP—VIOLIN—CELLO—FLUTE —All Orchestra Instruments; VOICE —SINGING and SPEECH.

RHODE ISLAND CONSERVATORY OF MUSIC MAURICE A. LEWIS, *Director*
Offering professional opportunities for advanced students in opera, concert, ballet
Complete curriculum — all instruments — singing
New York Representative: Herta Sperber-Shilton, 201 West 77th Street. TR. 4-2362
280 Washington Street, Providence 3, R. I.

Cleveland Institute of Music
Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Beryl Rubinstein, Mus. D., Director 3411 Euclid Ave., Cleveland, O.
Member of the National Association of Schools of Music

MINNEAPOLIS COLLEGE OF MUSIC MARIE HOLLAND SMITH, *Director*
Courses leading to Bachelor of Music and Master of Music degrees in Piano, Voice, Violin, Band Instruments and Music Education. Member of the National Association of Schools of Music.
Catalog on Request Address: 60 South 11th St., Minneapolis, Minnesota

THE MANNES MUSIC SCHOOL
Courses for Artists, Teachers, Amateurs, Children
Class and Individual Instruction. Artist Teachers. Scholarships for Orchestral Instruments
Artist's Diploma or Teacher's Certificate
DAVID & LEOPOLD MANNES, Directors, Rm. 32, 157 East 74th St., New York 21. Butterfield 8-0656

CHICAGO MUSICAL COLLEGE
Founded 1867 by Dr. F. Ziegfeld RUDOLPH GANZ, President
CONFERS DEGREES OF B.MUS., B.MUS.ED., M.MUS., M.MUS.ED.
Member of North Central Association and National Association of Schools of Music
ALL BRANCHES OF MUSIC. SPECIAL INSTRUCTION FOR CHILDREN AND NON-PROFESSIONALS
Address Registrar, 62 E. Van Buren St., Chicago 5, Illinois

EVANGELINE LEHMAN, Mus. Doc.
TEACHER OF SINGING
Composer of "Bois de Boulogne" (set of six songs) Pub. G. Schirmer. Author of "Reflections on the Art of Singing." Pub. Theo. Presser.
Monthly Recitals. No charge for auditions.
167 Elmhurst Avenue, Detroit 3, Michigan — — — Tel.: TO. 5-8413

PHILADELPHIA CONSERVATORY OF MUSIC
MARIA EZERMAN DRAKE, *Mang. Director*
ALLISON R. DRAKE, *Dean*
Eminent Faculty
Courses leading to degrees
216 S. 20th Street, Philadelphia 3

MERALD TOLLEFSEN
Teacher of Voice
Exponent of Jean De Reszke, Nice, France
66 So. 11th St., Minneapolis, Minn.

EUNICE STEEN LAMONT
SOPRANO, CHICAGO OPERA CO.
Studios: 410 Lyon & Healy Bldg., Chicago 4, Ill.

PASCARELLA
ENZO, Violinist CESARE, Cellist
Concert—Recital—Instruction
6046½ Carlos Avenue Hollywood 28, Calif.

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
900 Fine Arts Bldg., Chicago, Ill.

HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

GIUSEPPE CAVADORE
VOICE
CHICAGO OPERA CO.
87 E. Jackson Blvd., Chicago Wab. 5887

CARLOS SANCHEZ
VOICE BUILDING
TONE PRODUCTION, REPERTOIRE
Studio: 50 West 67th St., N. Y. SU. 7-4950

BERNARD KIRSHBAUM
PIANIST — TEACHER — COACH
Music Counsellor Placement Bureau.
Pedagogy for teachers.
71-08 147th St., Kew Gardens, N. Y. BO. 3-5751

HELEN KETTNER
PIANIST
Mgt. Frederick Barnes, 664 N. Michigan Ave., Chicago, Ill.

RUDOLPH REUTER
PIANIST
Grace Pratt, representative
500 Kimball Hall, Chicago, Illinois

JULIA SMITH
Composition, Harmony, Strict Counterpoint
Choral and Orchestral Arrangements
STUDIO: 417 Riverside Drive, New York 25, N. Y.

RICHARD DE YOUNG
TEACHER OF SINGING
721 North Michigan Ave., Chicago, Ill.
Telephone Delaware 2338

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
601 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

ADA PAGGI
MEZZO — CHICAGO OPERA CO.
Teacher of Singing
Studio: 720 Fine Arts Bldg., Chicago, Ill.

NAOMI COOK
SOPRANO
CHICAGO OPERA COMPANY
825 Orchestra Building Chicago, Ill.

ELSE HARTHAN ARENDT
SOPRANO Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. LaG 3838
1014 S. Michigan Ave., Chicago, Ill.

IDA DAVENPORT
SOPRANO
Teacher and Coach
OPERA — RADIO — CONCERT
175 Riverside Dr., N. Y. 24 Tel. SC. 4-2462

ALEXANDER NAKUTIN
TEACHER OF SINGING
Kimball Building, Chicago, Ill. Web. 7369

BERNARD DIETER
THEORY — COMPOSITION
Chicago Conservatory—Fine Arts Bldg.

METROPOLITAN SCHOOL OF MUSIC—CHICAGO
Instruction in all branches of music and allied arts
For further information address: Leonard Keller, President
1018 Kimball Bldg., 306 S. Wabash Ave., Chicago, Illinois

Cincinnati Conservatory of Music
Dr. Luther A. Richman, Director and Dean of Faculty
Established 1867. Now operated under auspices Cincinnati Institute of Fine Arts. Affiliated with University of Cincinnati. Complete school of music—Faculty of international reputation. Degrees, diplomas, certificates. Dormitories, 10 acre campus.
Address C. M. Benjamin, Registrar, Box M. C., Cincinnati 19, Ohio

WIESIKE LILLIAN FLICKINGER
SCIENCE OF SINGING
Member NYSTA and NATS
161 West 54th St., New York Circle 7-0763

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call CO. 5-3128 (N. Y. C.) between 9 and 10 A.M.

LILLIAN PRICE
TEACHER OF SINGING
Specialist in Voice Building
724 Fine Arts Bldg., Chicago WE. 9-2494

REINHOLD SCHMIDT
BASS-BARITONE
317 N. Garfield Avenue, Hinsdale, Ill.

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 5389

CHARLES HAUBIEL
COMPOSER—PIANIST—LECTURER
For information write
The Composers Press, Inc., 853 7th Ave., New York 19

MARGO SMITH
PIANIST — ACCOMPANIST
620 Fine Arts Bldg., Chicago, Ill.
Har. 8438

MAUD-KEY SHELTON
SOPRANO
825 Orchestra Hall Bldg., Chicago, Ill.
LAGrange 9528

Florence TRUMBULL
PIANIST-TEACHER
2118 N.W. 18th St., Oklahoma City 7, Okla.

Maud Gutzmer
VOCAL STUDIO
607 Fine Arts Building, Chicago 5, Ill.
Tel.: AMbassador 2-4727

FREDERICK DAVIS
CONDUCTOR — TEACHER
Vocal and Choral Art
Member National Assn. of Teachers of Singing
606 Templeton Building Salt Lake City 1, Utah

CECILE de HORVATH
CONCERT PIANIST and TEACHER
526 Fine Arts Building, Chicago, Ill.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

VITTORIO TREVISAN
All branches of Singing
Operatic Coaching and Acting
219 East 12th St., New York 3, N. Y. Tel.: GR 7-5366

RHEA SHELTERS
COACH-ACCOMPANIST
635 Lyon & Healy Bldg., Chicago Tel.: WEB. 7338

DAVID WITZ
TEACHER OF PIANO AND THEORY
Civic Conservatory of Music
4804 N. Kedzie, Chicago, Ill. SPA. 5047

Robert Macdonald Studios
DISTINGUISHED FACULTY
724 Fine Arts Bldg., Chicago, Ill. Webster 2494

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
609 Fine Arts Bldg., Chicago, Ill. Web. 3551

SAPIO STUDIOS
CLEMENTINE DE VERE, Voice
OLGA SAPIO, Piano
67 Riverside Drive, New York ENdicott 2-8066

Manuel and Williamson Studios
HARPSICHORD
PIANO — SINGING
5518 S. Hyde Park Blvd. Chicago, Ill.

For* YOUR CHICAGO RECITAL *Consult

BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

RAMON GONZALEZ
PIANIST
Suite 701, 119 W. 57th St., New York 19, N. Y.

PHILRUTH, INC.
CONCERT MANAGEMENT
Booking and Tour Direction
726 Kimball Bldg. Chicago 4, Ill.

NEW VIOLIN INVENTION
For Artists and Amateurs
"You feel and see—
Where fingers should be"
Why not play in tune? Endorsed by great violinists.
FINNEY VIOLIN KEYBOARD SYSTEM
2537 N. Bernard St. Chicago, a47, Ill.

MILDRED MILFORD
PIANIST
Suite 701, 119 West 57th Street
New York 19, N. Y.

EDDIE MILLER'S
STUDIO OF VOCAL ARTS
VOICE COACH—TALENT SCOUT
"Study Singing with a Singer"
Talented amateurs developed and prepared for professional auditions and careers.
162 West 54 St., N. Y. C. CI. 6-3051

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National Executive Office
6604 Maplewood Ave.,
Sylvania, Ohio
Bernice Swisher Ouchsler, Exec. Sec'y-Treas.
National President: Margarette Wilkie Walker, Dean of Women, Texas Technological College, Lubbock, Tex.

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 612-13 Fine Arts Bldg. Chicago, Ill.

HAROLD HENRY
PIANIST
853 Seventh Ave., New York 19, N. Y.
Circle 6-0386

MAE GRAVES ATKINS
TEACHER OF SINGING
Chicago Conservatory, Fine Arts Bldg., Chicago, Ill.

EDWIN KEMP
TENOR and VOICE TEACHER
900 Fine Arts Bldg., Chicago, Ill.

SERGEI & BORIS MATUSEWITCH
ACCORDION & CONCERTINA ARTISTS
Available for Lessons, Joint Recitals and Concerts
50 Flatbush Ave., Bklyn., N. Y. TR. 5-4641

LOLA FLETCHER
"A singer who teaches singing"
724 Fine Arts Bldg., Chicago, Webster 2494

BIANCA DIMITRI SAROYA - ONOFREI
ART OF SINGING
Cincinnati Conservatory of Music

DELTA OMICRON
NATIONAL MUSIC SORORITY
Louise Conrath Hoch, *National President*
2051 Seventh St., Cuyahoga Falls, Ohio

HOWARD R. WILL
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago Tel. HAR. 8588

KAROL LISZNIEWSKI
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

RUSSELL GERHART
Conductor and Musical Director, Altoona Civic Symphony and Johnstown Municipal Symphony
914 28th Avenue, Altoona, Pa.

PRO MUSICA TRIO
Nina Mesirow Minchin, Pianist-Founder
Ennio Bolognini, cellist; Fritz Siegal, violinist
Plaza Hotel—Chicago, Ill.

AUGUSTA McSWAIN
CONCERT PIANIST
Bishop College, Marshall, Texas

ESTHER BOWKER
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg. Chicago 5, Ill.

Carmel Alcaro
YOUNG CONCERT PIANIST
Available for Concerts, Recitals, Instruction
1 E. Fordham Rd., Bronx, N.Y.C.—FO 7-7878

MAURICE G. IVINS ANNADAZE
Baritone — Teacher of Voice — Piano Coach—Accompanist
626 Fine Arts Bldg., Chicago Tel.: Sun 0441

ILONA DETHLOFF
CONCERT SOPRANO — TEACHER
931 Kimball Bldg., Chicago, Ill. WEB. 4539

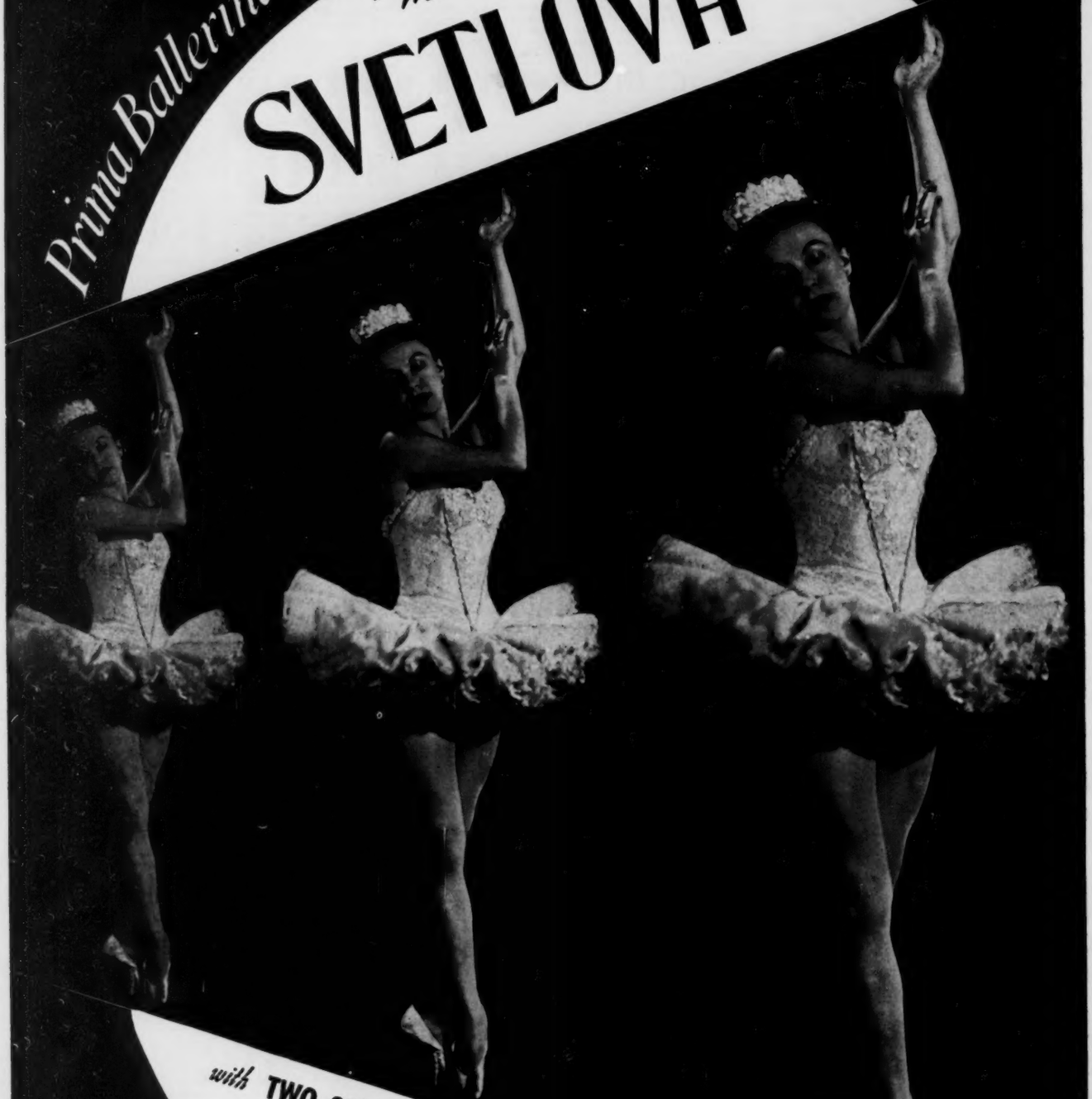
HERBERT RENISON
CONCERT PIANIST
Personal representative—Bertha Ott
306 South Wabash Chicago, Ill.

LOU WEBB
Hammond Instructor — NBC Staff Organist
College of Modern Music
Web. 7669, Lyon & Healy Bldg., Chicago

Prima Ballerina Metropolitan Opera Association

marina

SVETLOVA



with TWO SOLO DANCERS and CONCERT PIANIST

MANAGEMENT:

MERTENS, PARMELEE & BROWN, INC.

Division: Columbia Artists Management Inc.

113 West 57th Street, New York 19, N. Y.

Photo by MUKY